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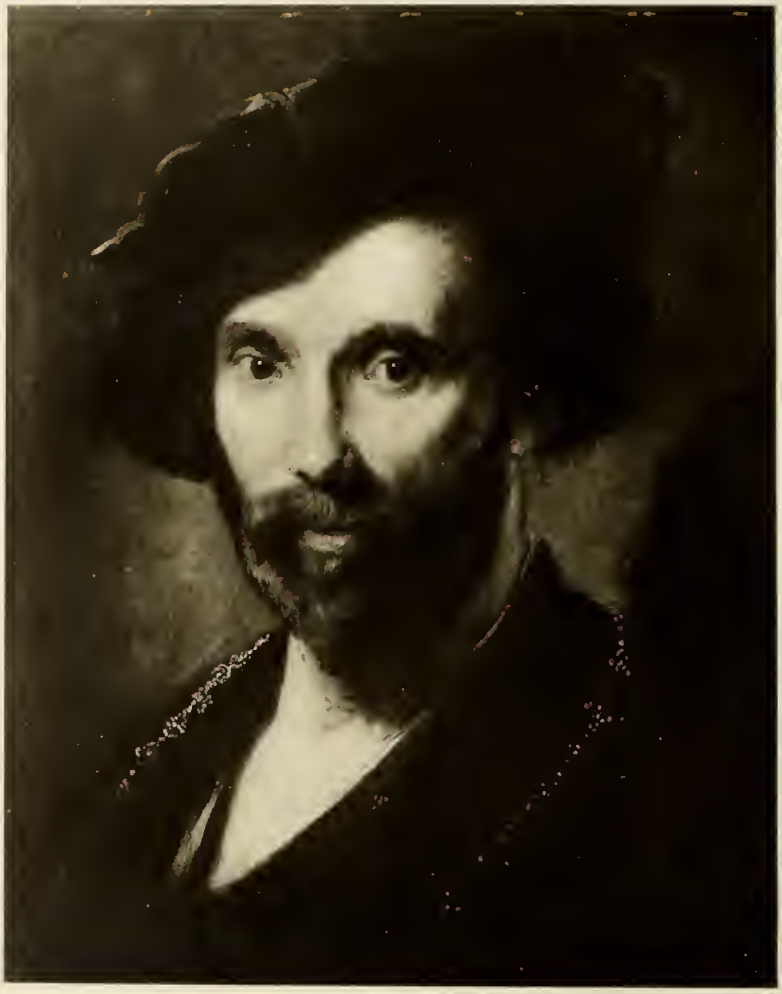


CATALOGUE OF THE COLLECTION OF PICTURES BY THE OLD MASTERS & OF THE EARLY ENGLISH SCHOOL & HALY BUNKÁCS

REMBRANDT VAN RYN

1. Head of Man

COMPILED FROM THE LATEST BIOGRAPHIES CYCLOPEDIA & MUSEUM CATALOGUE BY

CS ITER

REMBRANDT VAN RŸN.

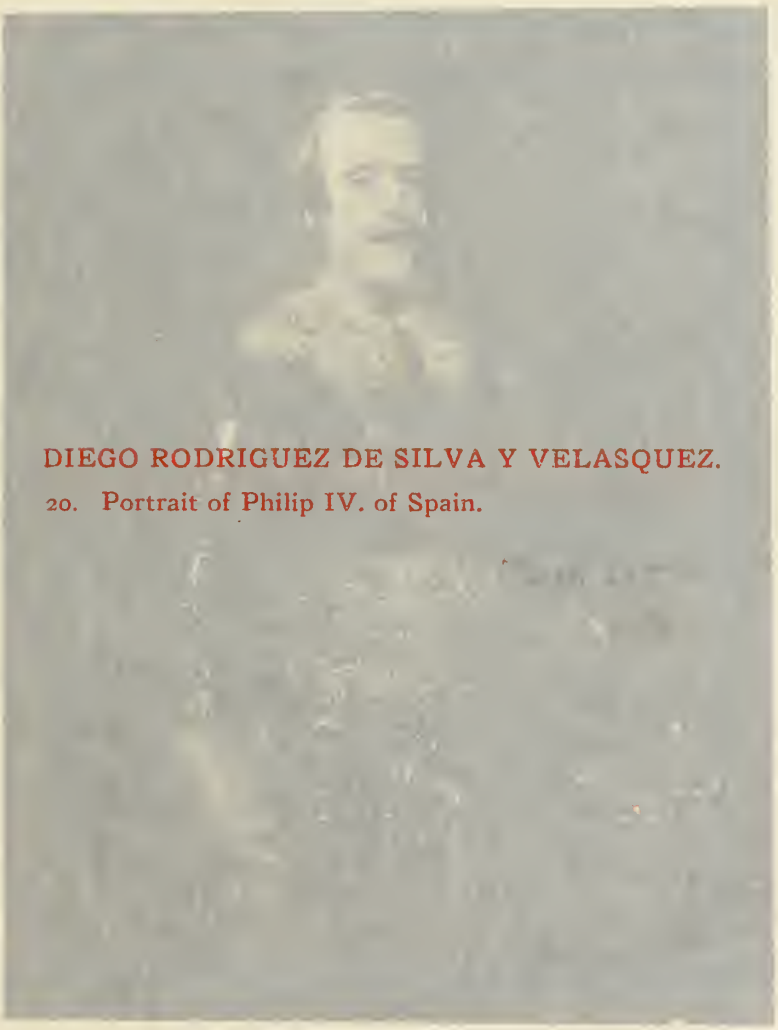
1. Head of Man.

Rodman Wanamaker coll.
Jenkintown
nr. Philadelphia

CATALOGUE OF THE COLLECTION OF PICTURES BY THE OLD MASTERS & OF THE EARLY ENGLISH SCHOOLS & MIHÁLY MUNKÁCSY

COMPILED FROM THE LATEST BIOGRAPHIES ENCYCLOPEDIAS & MUSEUM CATALOGUES BY ECSITER

TIMES PRINTING HOUSE
PHILADELPHIA



DIEGO RODRIGUEZ DE SILVA Y VELASQUEZ.

20. Portrait of Philip IV. of Spain.

DIEGO RODRIGUEZ DE SILVA Y VELASQUEZ.

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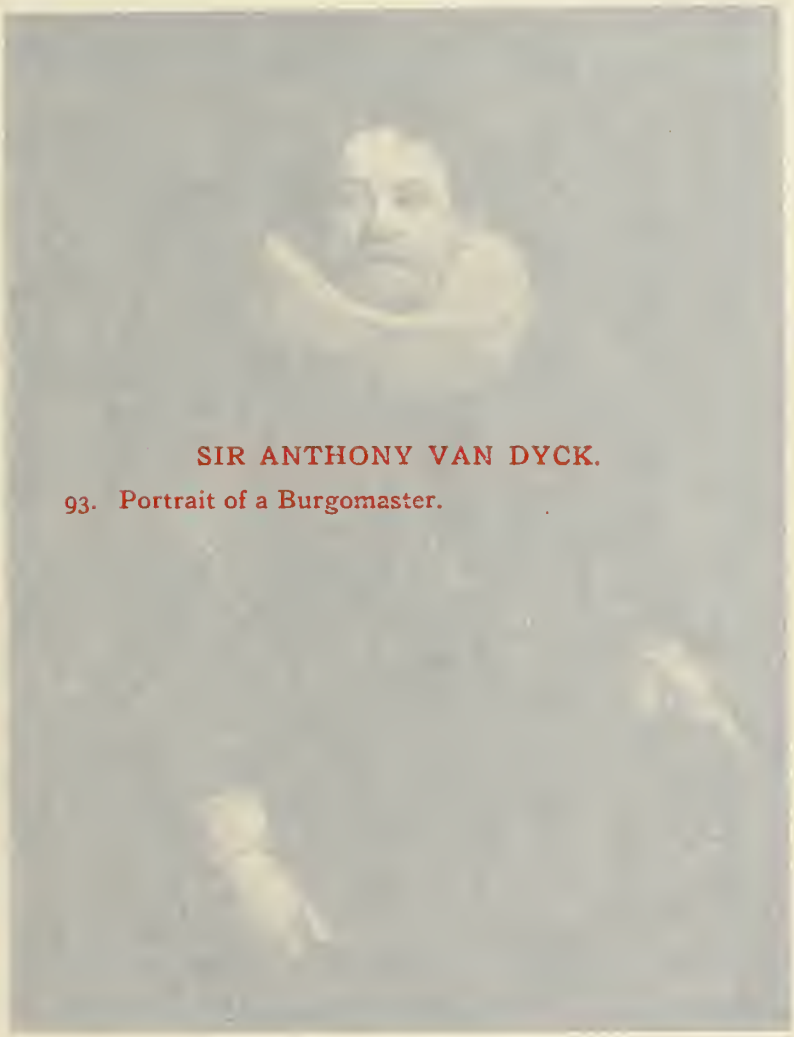


SIR ANTHONY VAN DYCK.

93. Portrait of a Burgomaster.

SIR ANTHONY VAN DYCK.

93. Portrait of a Burgomaster.

FRANS HALS (the elder).

26. The Captain.

FRANS HALS (the elder).

26 The Captain.

TITIAN.

23. Portrait of a Man.

JACOPO DA BASSANO.

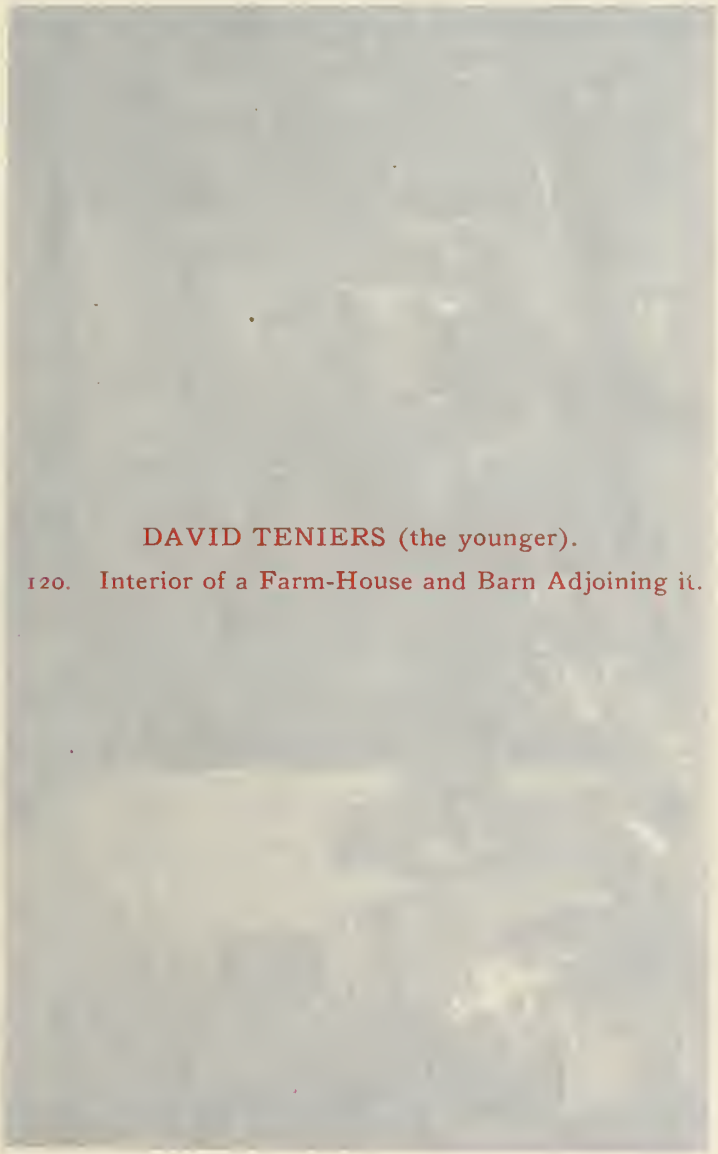
24. Portrait of a Venetian Lady.

TITIAN.

23. Portrait of a Man.

JACOPO DA BASSANO.

24. Portrait of a Venetian Lady.



DAVID TENIERS (the younger).

120. Interior of a Farm-House and Barn Adjoining it.

DAVID TENIERS (the Younger)

120. Interior of a Farm-House and Barn Adjoining

PETER PAUL RUBENS.

33. The Marriage of St. Catherine.

PETER PAUL RUBENS.

33. The Marriage of St. Catherine.

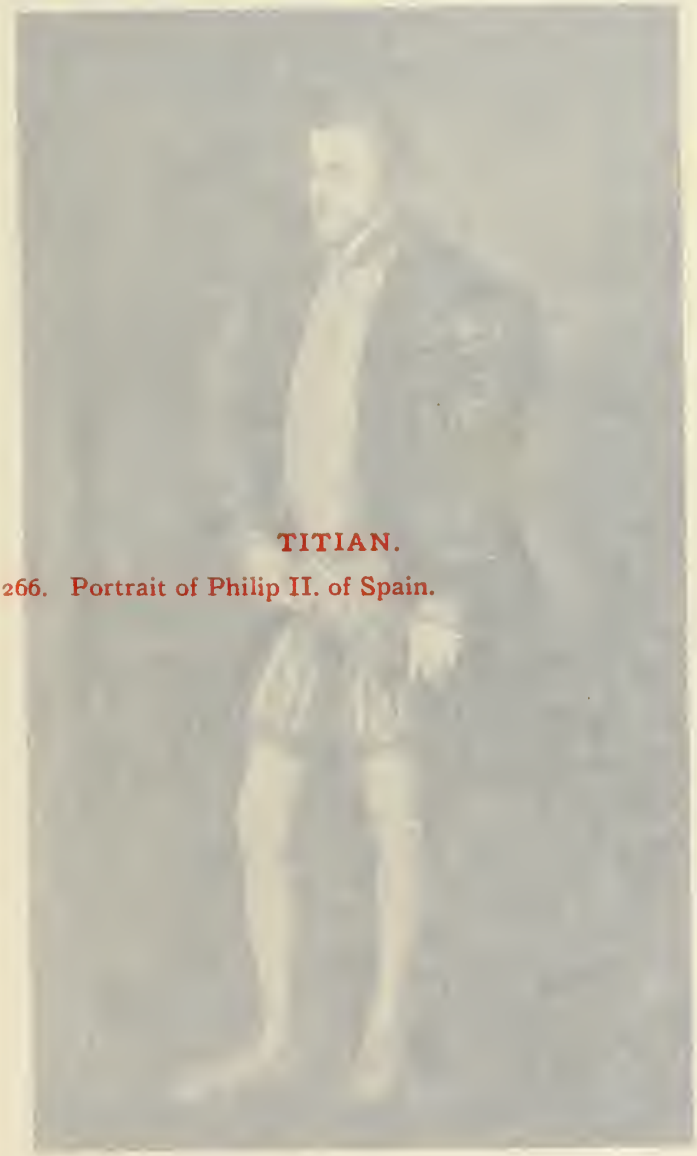
HALL

JACOB VAN RUISDAEL.

64. "Le Château Fort."

JACOB VAN RUISDAEL

64. "Le Château Fort"



TITIAN.

266. Portrait of Philip II. of Spain.

TITIAN.

266. Portrait of Philip II. of Spain.

SIR ANTHONY VAN DYCK.

83. Portrait of a Lady of the Spinola Family.

SIR ANTHONY VAN DYCK.

61. Portrait of a Burgomaster.

SIR ANTHONY VAN DYCK.

83. Portrait of a Lady of the Spinola Family.

SIR ANTHONY VAN DYCK.

61. Portrait of a Burgomaster.

REMBRANDT,

Harmensz.
van Rÿn (Rijn)
Dutch School.

BORN at Leyden, July 15, 1607; died at Amsterdam, buried, October 8, 1669. Subject painter and etcher. His father, Harmen Gerritzsoon van Rÿn, (Harman of the Rhine) was a rich miller and his mother, Neeltgen Willems van Suyddtbrock, was the daughter of a baker. Loving art more than books his father allowed him to take up that study and he was apprenticed for three years to Jakob Isaacz van Swanenburch, a painter who lived in Leyden, after this he had six months of study under Pieter Lastman. 1627 is the date of his earliest signed work. In 1630 he moved to Amsterdam where the rest of his life was spent, for he was no traveller, never going out of his own country and only visiting a few places in that. His first wife was Saskia van Uilenburg and his portraits of her are among his finest works. Late in life for his second wife he married Hendrickie Stoffels, a woman who had been a servant in his family. At his home in Amsterdam he had collected many valuable Italian and Dutch paintings besides armor, porcelain, etc., here he had his studio and numerous pupils. Saskia died in 1642 and he and his son Titus continued to live in the same house until 1656, when both house and contents were

forced to be sold to satisfy his creditors, and he, for the rest of his life, was obliged to live in comparative poverty. Rembrandt was a master of chiaroscuro and in this he has never been surpassed. His etchings are almost as celebrated as his paintings.

1.

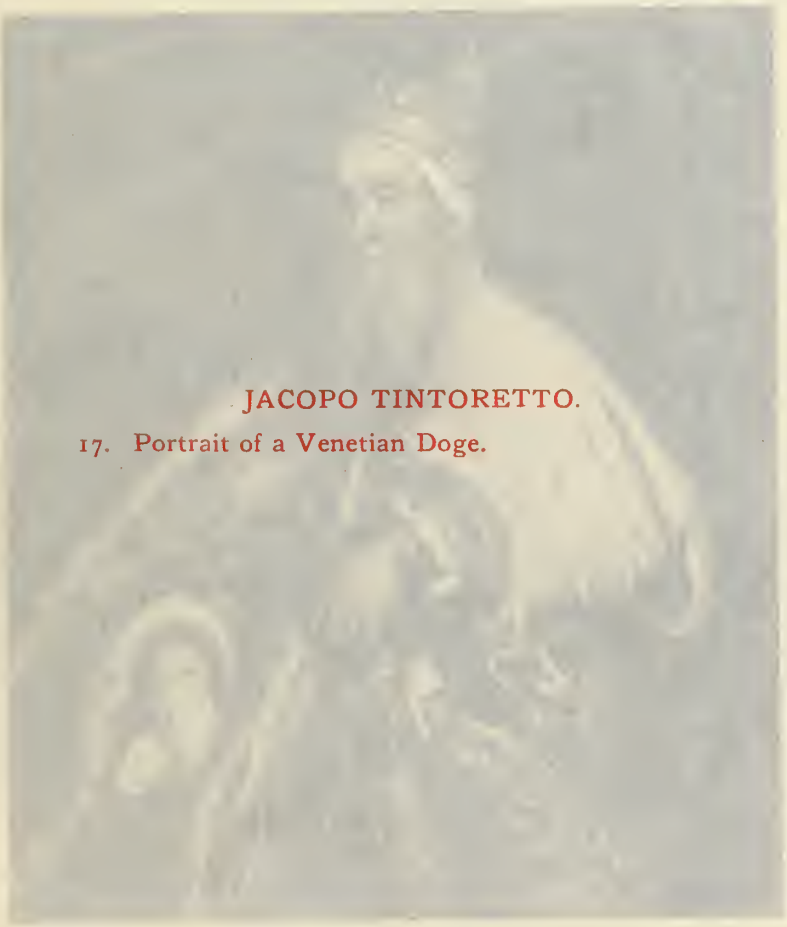
HEAD OF MAN.

On panel, 15½ x 19¼.

DYCK,

Sir Anthony van.
Flemish School.

ORN at Antwerp, March 22, 1599; died in London, December 9, 1641. Portrait painter. His father was a merchant and his mother, Cornelia Kersboom, was known for her genius in painting flowers. He was first placed under Hendrik van Balen, afterwards with Rubens and proved to be his most eminent pupil. With the latter he made great progress, being able to assist him in his pictures. Although a great painter of religious subjects, his best work will be found among his portraits. In the first period of his work he seems to have been influenced by the simple vigor of his master Rubens, then during his stay in Italy we may trace the pompous style and intensity of coloring that he gained from Titian's pictures, it was only when he went to England to live that he assumed an independent style and attained that refinement in his work which fitted him so peculiarly to be a painter of the upper classes. In 1630 Charles I. invited him to England and in 1632 he obeyed the summons. The king and queen sat for their portraits and he painted the great picture of the Royal Family, now at



JACOPO TINTORETTO.

17. Portrait of a Venetian Doge.

MICHIEL JANSZEN VAN MIEREVELT.

11. Portrait of a Dutch Gentleman.

MICHIEL JANSZEN VAN MIEREVELT.

11. Portrait of a Dutch Gentleman.

CORNELIS DE VOS (the elder).

27. Portrait.

CORNELIS DE VOS (the elder).

27. Portrait.

Windsor. The same year he was knighted and appointed court painter, receiving the following year a pension of £200. He afterwards painted 19 protraits of the king, 17 of the queen and many of their children.

2.

PORTRAIT OF ELISABETH, DUCHESS OF LENOX AND RICHMOND.

On canvas, circular, 39½ in diameter.

From the Sanderstead Court Collection.

ORN at Paris, October 10, 1656; died there, March 20, 1746. History and portrait painter. His father having settled at Antwerp he became a pupil of Ant. Goubau in that city. In 1674 he went to England and under Sir Peter Lely's instruction he restored pictures of the old masters at Windsor. He went to Paris in 1678 and during the next six years he made a great reputation for himself as a portrait painter; returning to England he was fortunate enough to have James II. and his queen as sitters. His works were very numerous, he being credited with painting some fifteen hundred portraits. He was received into St. Luke's Guild in 1672, member of the Academy in 1686, professor in 1705, rector in 1722, and chancellor in 1743.

LARGILLIÈRE,

Nicolas.
French School.

3.

A LADY OF THE COURT OF LOUIS XV.

On canvas, 31 x 24¾.

NATTIER, Marc. French School.

BORN, 1642; died, 1705. Portrait painter. Father and teacher of Jean Marc Nattier, a history and portrait painter.

4.

PORTRAIT OF A YOUNG LADY.
On canvas, 31¼ x 24 ¾.

5.

LARGILLIÈRE, Nicolas. See No. 3.

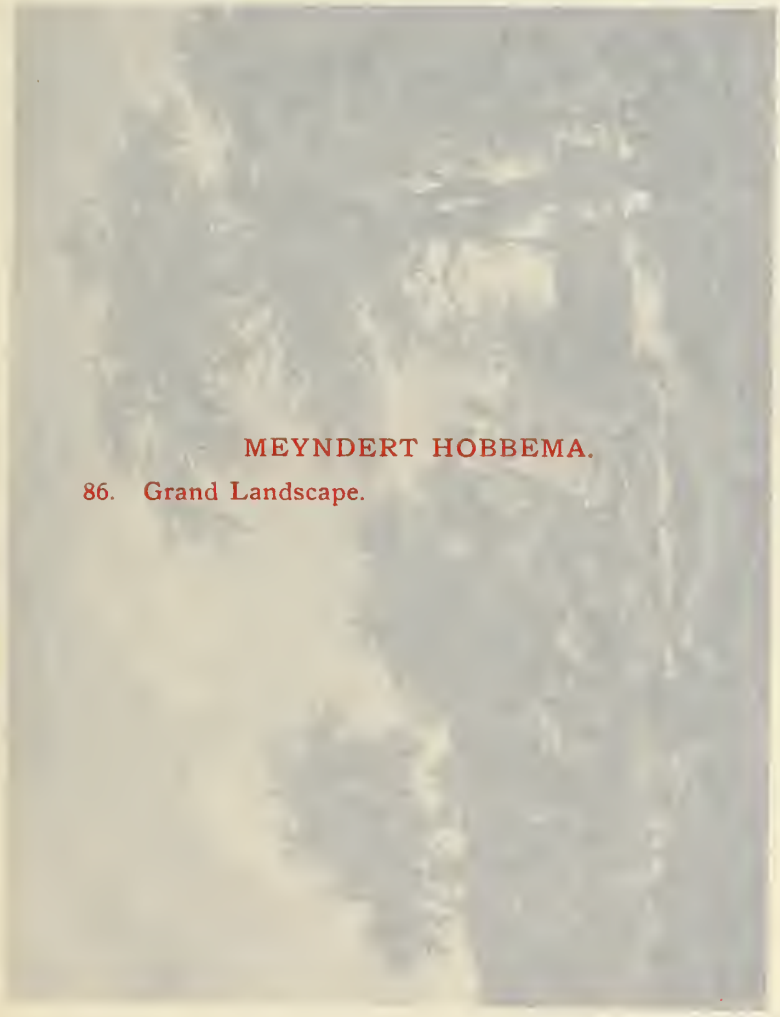
PORTRAIT OF MADAME DE FONTANGE.
On canvas, oval, 32 x 26¼
From the Collection of the Marquis de Ruebel.

RIGAUD, Hyacinthe. French School.

ORN at Perpignan, July 18, 1659; died at Paris, December 29, 1743. History and portrait painter. Pupil of Pezet, Verdier and Ranc. He won the Grand Prix in 1682. His earlier paintings were larger compositions, but through the influence of his jealous friend, Le Brun, he gave up this side of his work and became solely a portrait painter. Rigaud has been called the "French Van Dyck," and it has been said of him "like Van Dyck, he imparted such an expression of nobility and dignity to all his models, that it may be thought he usually gave it gratuitously." Member of Academy, 1700, professor, 1710, rector, 1733, Order of St. Michael, 1727.

6.

PORTRAIT OF
MADAME DE CLERMONT-TONNERRE.
On canvas, 57 x 44½.



MEYNDERT HOBBEMA.

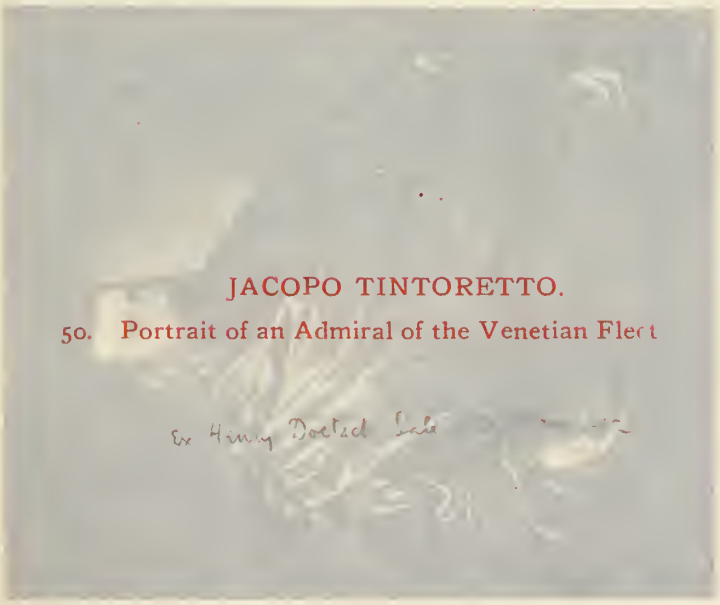
86. Grand Landscape.

MEYNDERT HOBBEMA.

86. Grand Landscape.

JACOPO TINTORETTO.

34. Portrait of an Italian Nobleman.



JACOPO TINTORETTO.

50. Portrait of an Admiral of the Venetian Fleet

JACOPO TINTORETTO

34. Portrait of an Italian Nobleman

JACOPO TINTORETTO

50. Portrait of an Admiral of the Venetian Fleet

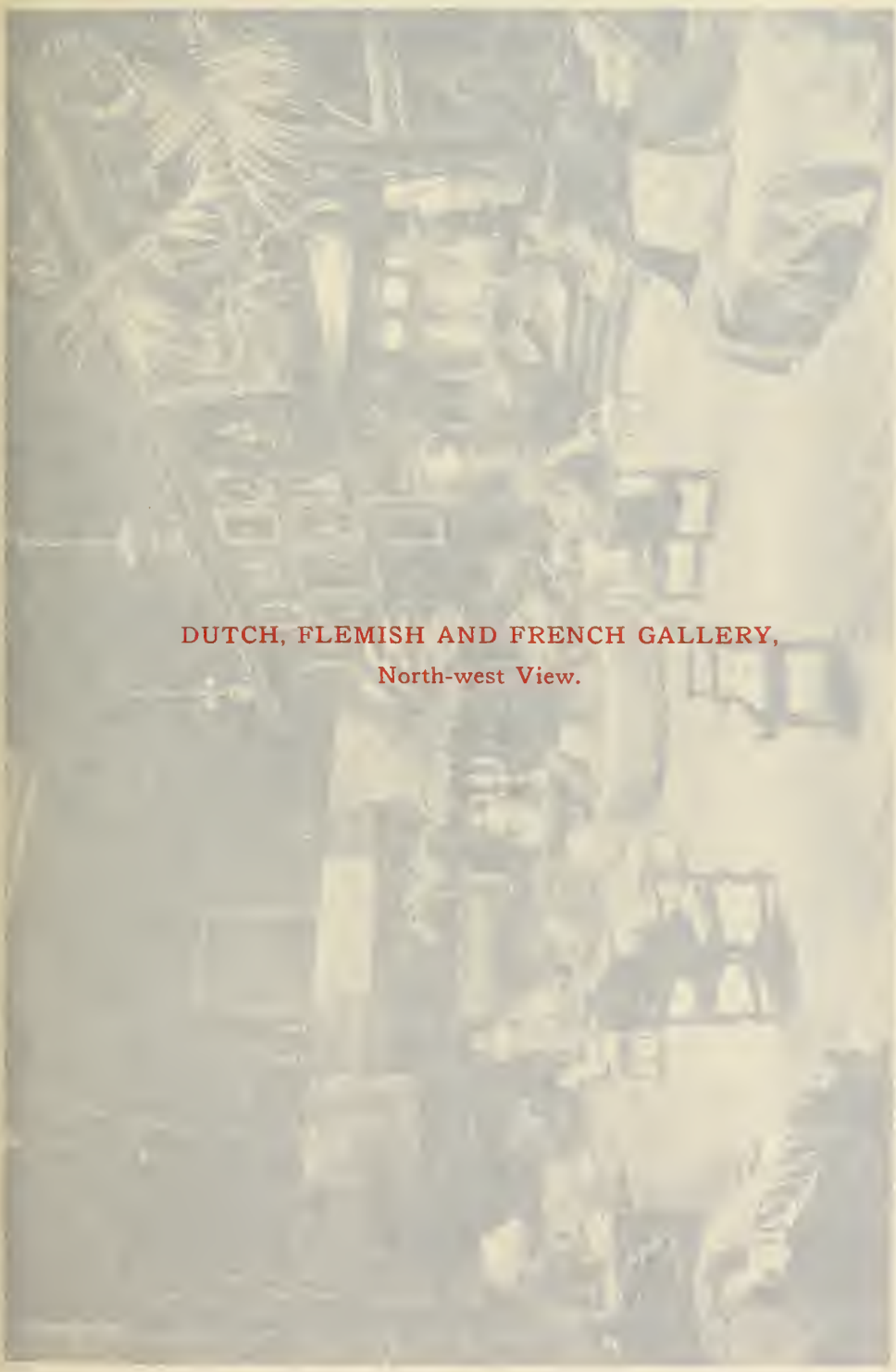
PIETER DE HOOCH.

22. Dutch Interior.

PIETER DE HOOCH

22. Dutch Interior.

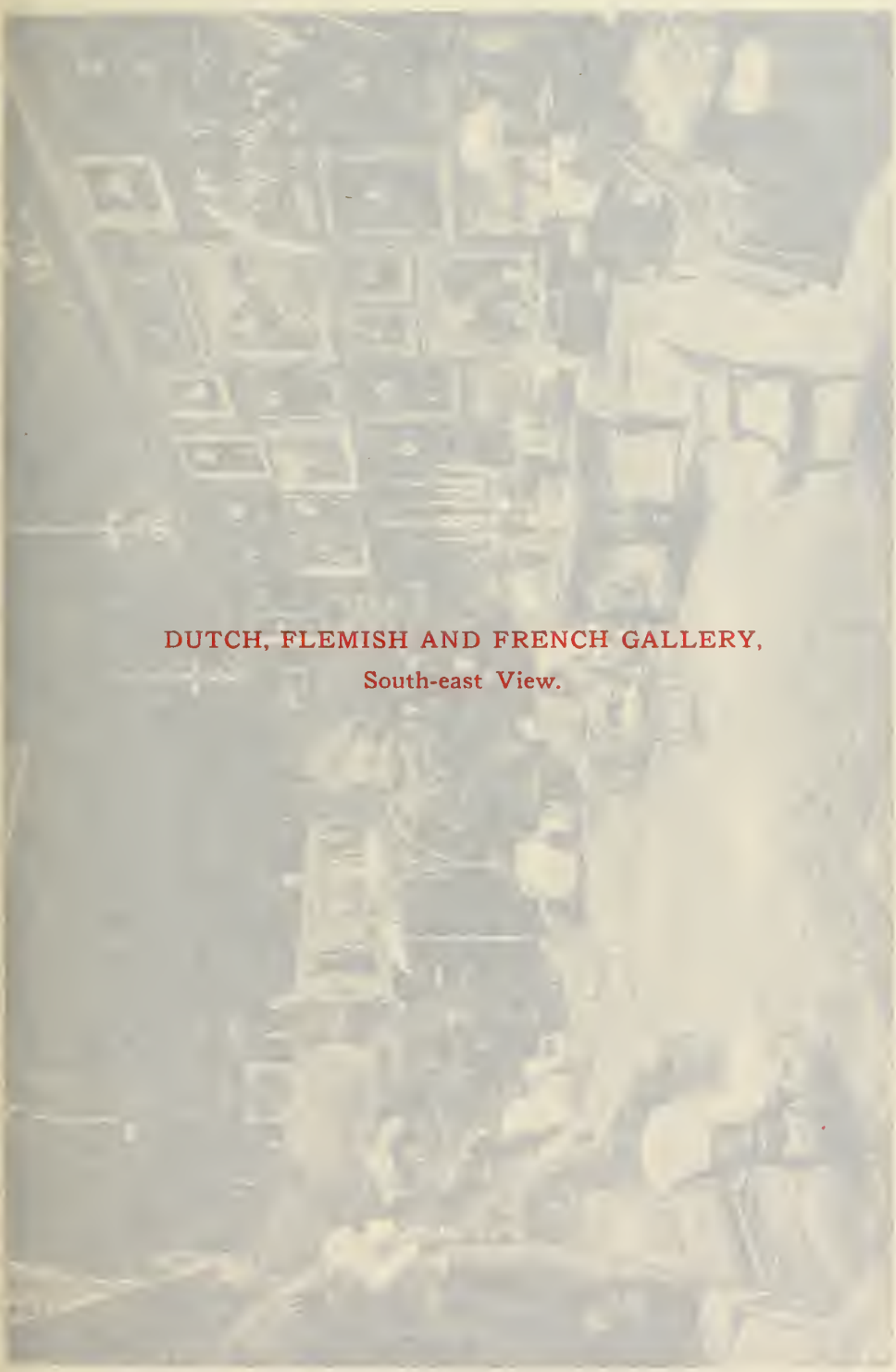
DUTCH, FLEMISH AND FRENCH GALLERY



DUTCH, FLEMISH AND FRENCH GALLERY,
North-west View.

DUTCH, FLEMISH AND FRENCH GALLERY.

North-west View.



DUTCH, FLEMISH AND FRENCH GALLERY,
South-east View.

DUTCH, FLEMISH AND FRENCH GALLERY.

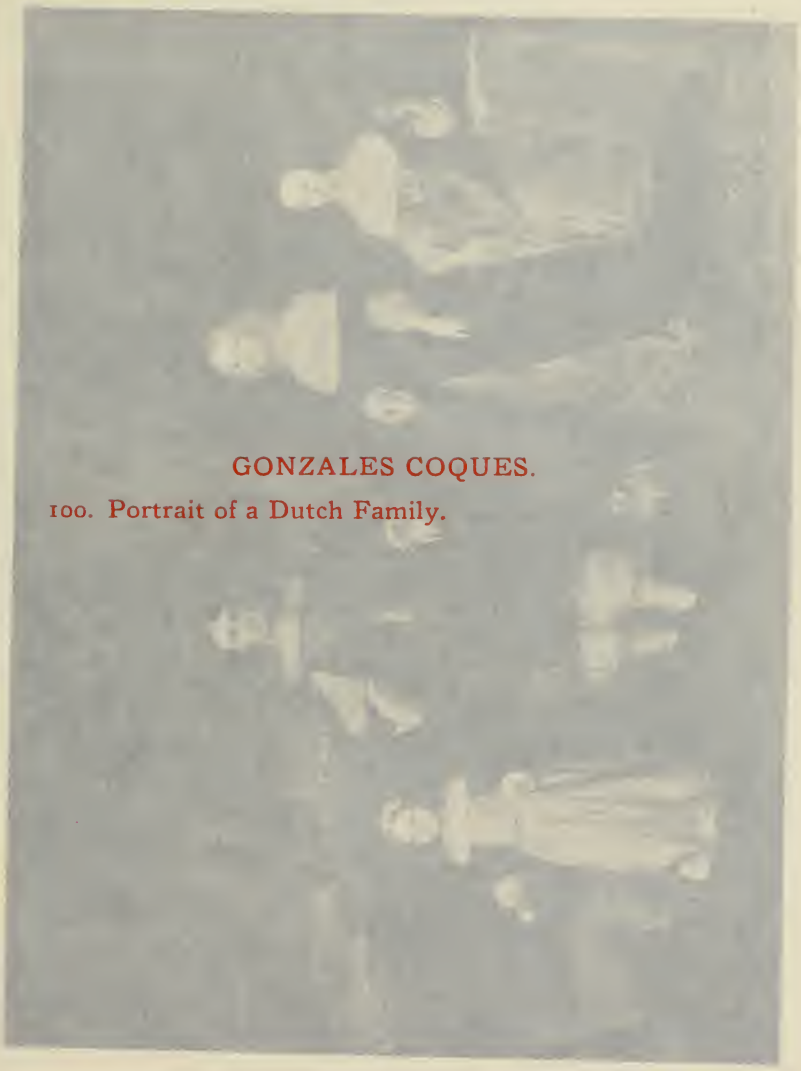
South-east View

GIOVANNI BATTISTA MORONI.

16. Portrait of a Venetian Senator.

GIOVANNI BATTISTA MORONI

16. Portrait of a Venetian Senator



GONZALES COQUES.

100. Portrait of a Dutch Family.

GONZALES COQUES.

100. Portrait of a Dutch Family.

DUTCH, FLEMISH AND FRENCH GALLERY

TENIERS,
David. (the younger)
Flemish School.

BORN at Antwerp, baptized, December 15, 1610; died at Perck, near Brussels, April 25, 1690. Genre, landscape and portrait painter. Son and pupil of David the elder. Much influenced by Rubens and especially by Brouwer; he is considered the best of the Flemish genre painters and was in favor with the Archduke Leopold Wilhelm and with Don Juan of Austria, who was said to have studied under him. He also received commissions from Philip IV. of Spain and from various courts in other countries. His first wife was the daughter of Jan Brueghel and the second, a daughter of the Secretary of State for Brabant, Isabelle de Fren. Master of Antwerp guild in 1632, its dean in 1644-45, court painter to Archduke Leopold Wilhelm, Governor of the Netherlands, and one of his chamberlains. At the time he had charge of the Archduke's gallery, he made copies of many of the pictures, and so closely imitated the different masters in their styles that he has been called "The Proteus of Painting." These copies were engraved in 1660 and are known as the "Teniers' Gallery." He settled in Brussels between 1648 and

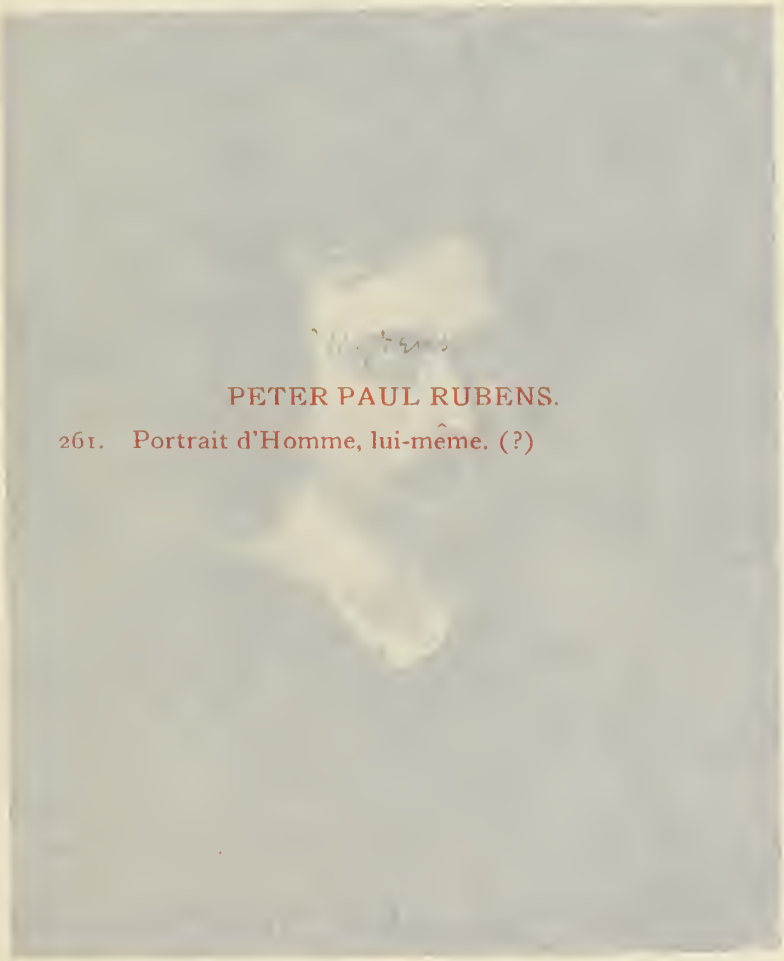
1652, where he was received into the guild in 1675. In 1663 he was the chief mover in founding the Antwerp Academy.

·7.
THE SKITTLE PLAYERS.
On panel, 15¾ x 27½.
Signed on the right.
From the Dubois Collection.

MURILLO,

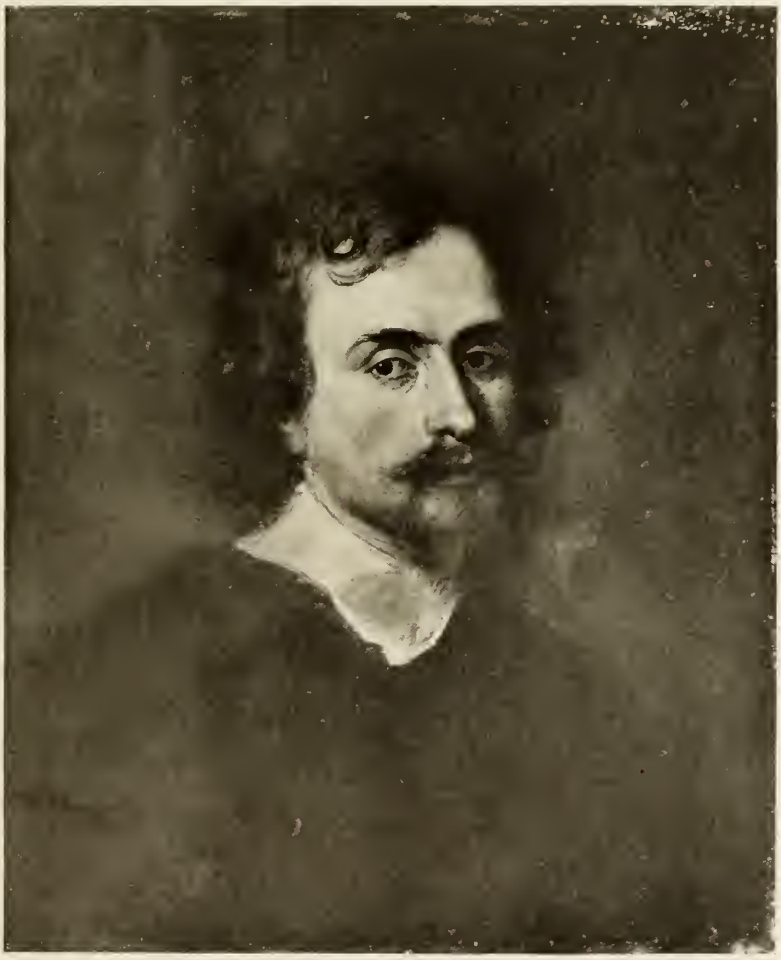
Bartolomé Estéban.
Spanish School.

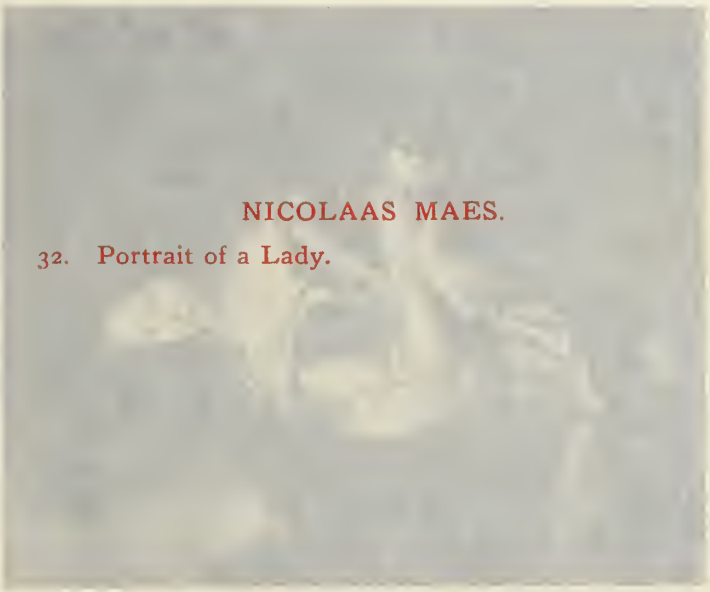
BORN at Seville, January 1, 1618; died there, April 3, 1682. Subject painter. Juan del Castillo was his first master and from him he learned all the mechanical part of his art. When Castillo removed to Cadiz in 1639, Murillo supported himself by painting devotional pictures for colonial merchants, who shipped them to Trans-Atlantic Spain and thereby he accumulated enough money to go to Madrid in 1643 to make the acquaintance of Velasquez, who helped him in many ways, obtaining permission for him to work in the Royal galleries where he copied the great masters. He returned to Seville in 1645 and painted a series of pictures for the Franciscan Convent which immediately made him a name and gave him many commissions. He was married in 1648. He had three manners or styles, the first, the so-called cold (frio) manner he gave up soon after 1648 and adopted his second, warm (calido) style, and afterwards, in producing his masterpieces for the Capuchin Convent near Seville and the Hospital de la Caridad of that city, he would alternate, ac-



PETER PAUL RUBENS.

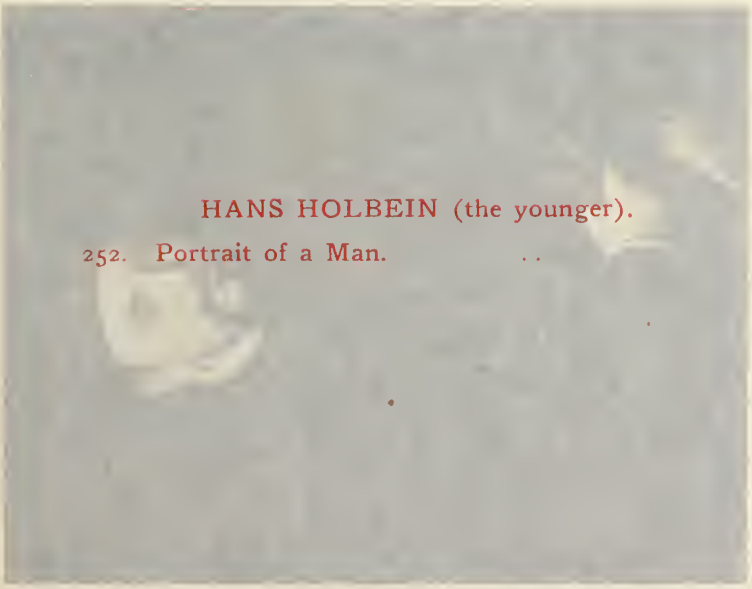
261. Portrait d'Homme, lui-même. (?)





NICOLAAS MAES.

32. Portrait of a Lady.



HANS HOLBEIN (the younger).

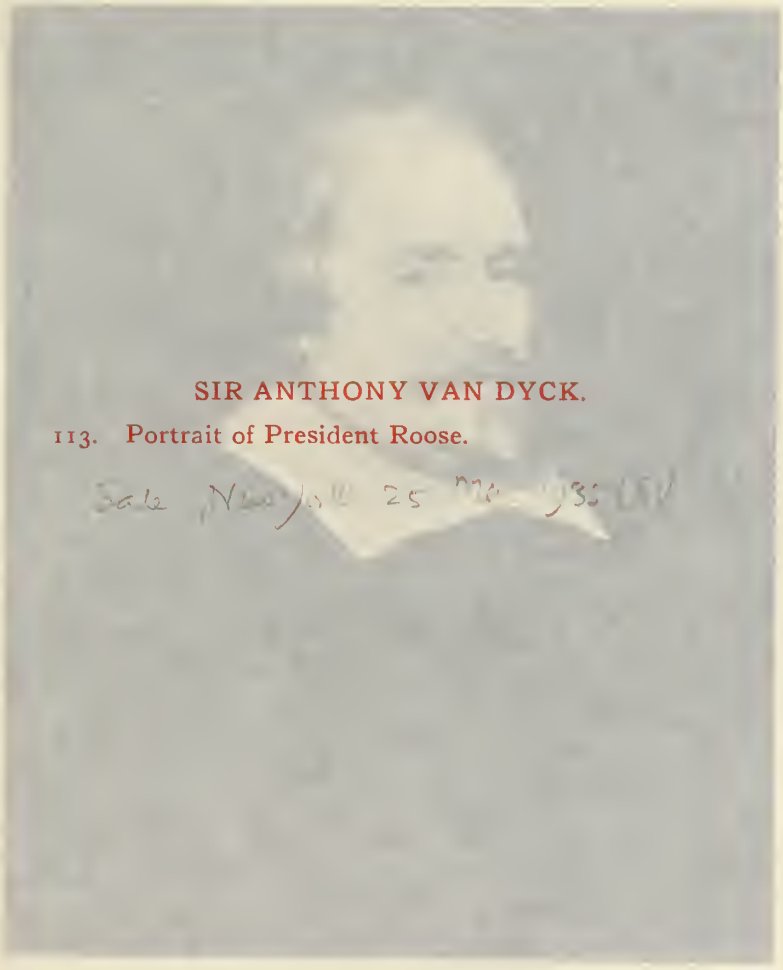
252. Portrait of a Man. . .

NICOLAAS MAES

32 Portrait of a Lady.

HANS HOLBEIN (the younger).

252. Portrait of a Man.

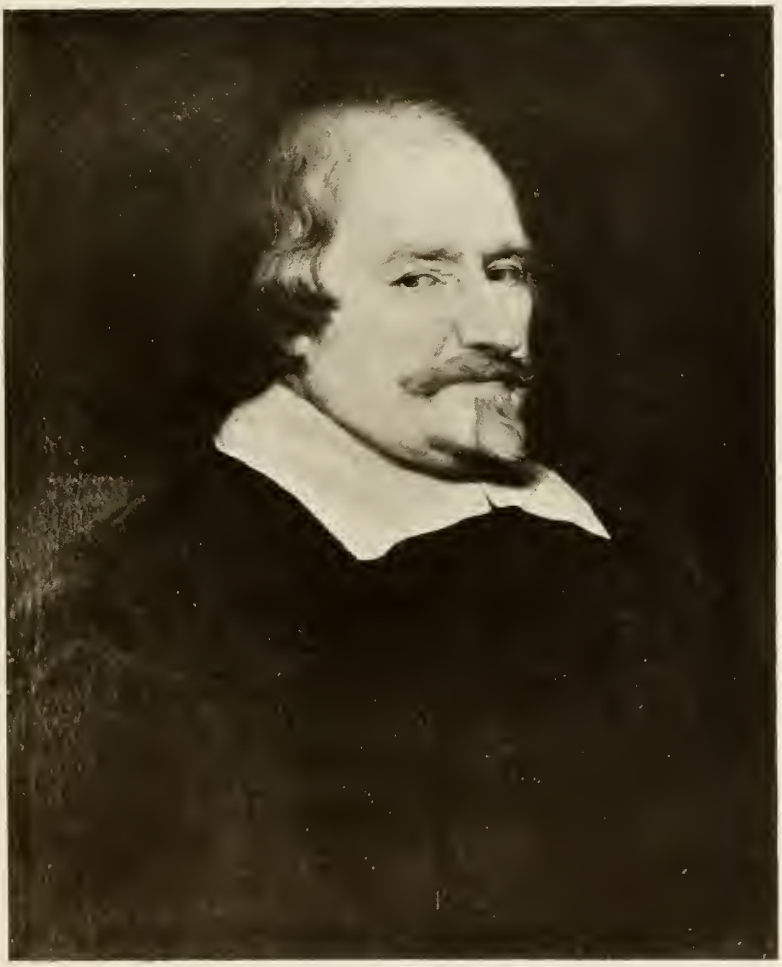


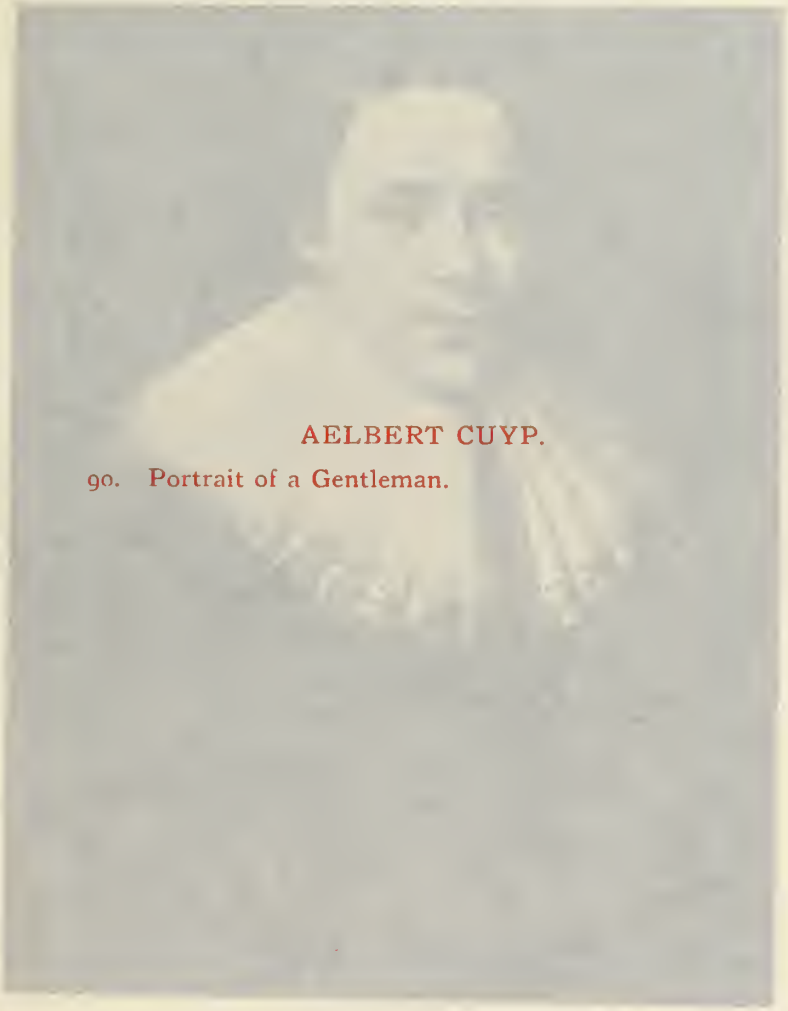
SIR ANTHONY VAN DYCK.

113. Portrait of President Roose.

SIR ANTHONY VAN DYCK

113. Portrait of President Roose-





AELBERT CUYP.

90. Portrait of a Gentleman.

ALBERT CUYP

90. Portrait of a Gentleman.

cording to his subject, between these two, in what may be called his vaporous (vaporoso) style. His works are scattered all over Europe, for he was a most fertile artist. In his favorite subject, The Virgin of the Conception, the finest example of which is in the Louvre, he so far surpasses all other painters that the name of "Painter of the Conception" has been bestowed on him. With the help of Valdes Leal and Herrera, the younger, he founded a public academy of art at Seville, January 1, 1660. Charles II., the successor of Philip IV., appointed Murillo court painter, but could not succeed in inducing him to reside in Madrid, he continuing to live in Seville until he met his death, which was the result of a fall from a scaffold on which he was standing while painting the upper part of a picture of "The Marriage of St. Catherine."

8

OUR LADY OF MADRID.

On canvas, 39 x 29¾.

From the Collection of the Marquis du Blaisel.

From the Collection of the Comtesse Lehon.

CHARDIN,

Jean Baptiste Siméon.
French School.

BORN at Paris, November 2, 1699; died there, December 6, 1779. A painter of genre, interiors and still-life. Pupil of Cazes and Noël Nicolas Coypel. He painted still-life until 1737 when he began making compositions with figures of children and other domestic scenes. His reputation was made by his pictures representing middle-class

life. In his later years he took up pastel work. Admitted to the Academy in 1728, treasurer in 1755.

9.

L'INSTRUCTION MATERNELLE.
On canvas, 39¼ x 48¾.
From the Collection of Baron Rothschild.

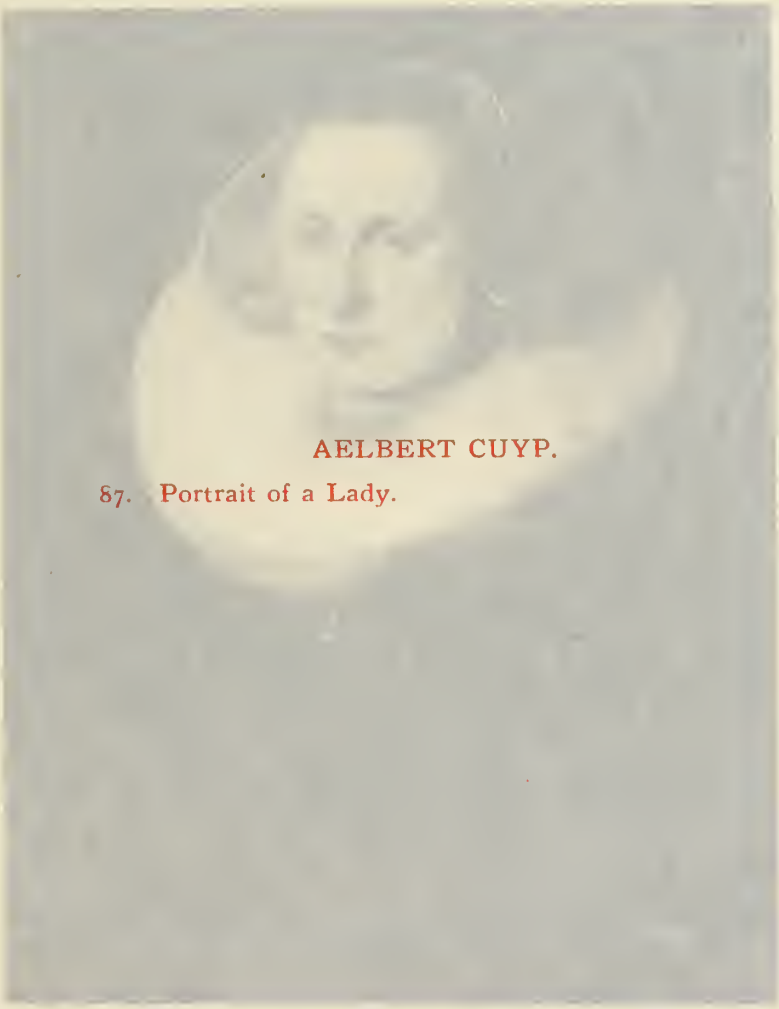
LE NAIN,

(The Brothers) Antoine, Louis, (called the Roman) and Mathieu. French School.

BORN at Laon, (Aisne) about 1593, 1598, 1607. Painters of domestic and rural scenes. When Antoine became master in St. Germain des Près, his brothers were his apprentices. Mathieu came to Paris in 1633 and here the three brothers lived together until they died. They were all received into the Academy in 1648. Antoine and Louis died two months later, May 26 and May 23. Mathieu, who excelled in portraiture, died April 20, 1677.

10.

THE CONCERT.
On canvas, 25½ x 33¾.



AELBERT CUYP.

87. Portrait of a Lady.

JAN VERSPRONCK.

102. Portrait of a Young Dutch Lady.

GERARD TERBURG.

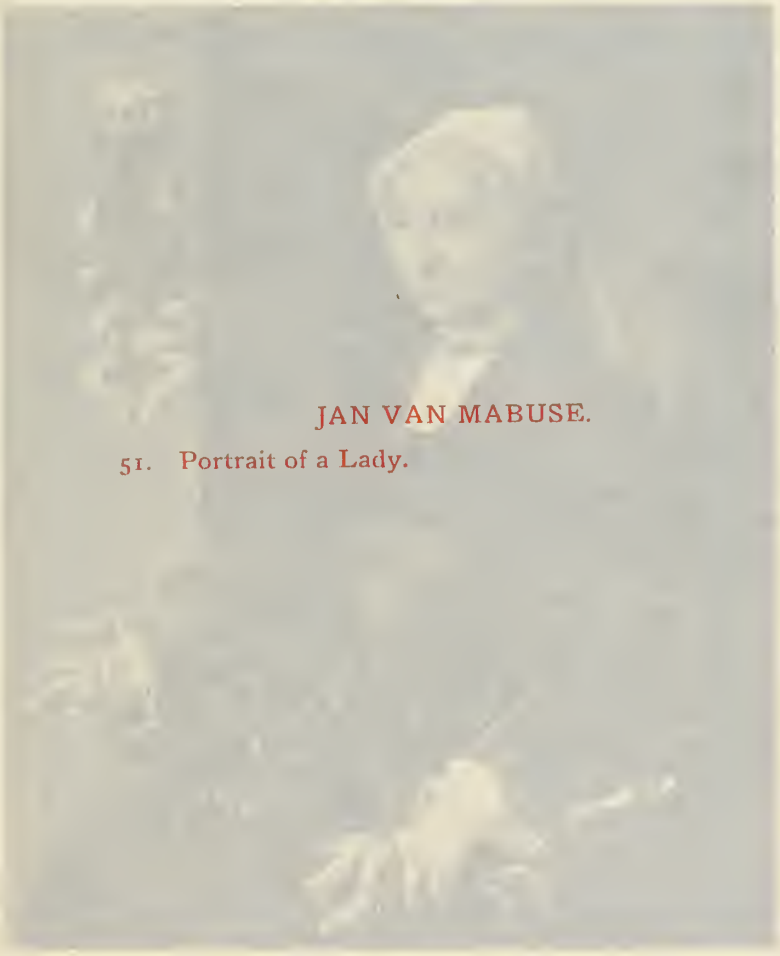
52. Portrait of Senora Alcida van Wassenaar.

JAN VERSPRONCK

102 Portrait of a Young French Lady

GERARD TERBURG

52 Portrait of Senora Alicia van Wassenaar



JAN VAN MABUSE.

51. Portrait of a Lady.

JAN VAN MEURS

Portrait of a Lady

MIEREVELT,
Michiel Janszen van.
Dutch School.

BORN at Delft, May 1, 1567; died there, July 27, 1641. Portrait and mythological painter. Pupil of Willem Willemsz, Augustyn, and of Blockland at Utrecht. Charles I. requested him to come to England to paint his portrait. Received a pension from the Archduke Albrecht. He entered the guild of The Hague in 1625.

·11.

PORTRAIT OF A DUTCH GENTLEMAN.
On panel, 44 x 32½.

MORONI,
Giovanni Battista.
Venetian School.

BORN at Bondo, near Albino, Province of Bergamo, about 1523; died at Brescia, February 5, 1578. Portrait and subject painter. Pupil of Moretto, and Tassi says "one of the most successful followers of his style." His altar-pieces are not as fine as his portraits, the latter comparing well with any of his time.

·12.

PORTRAIT OF GIOVANNI ZOSI CATELLO.
On canvas, 37 x 28¼.

LE BRUN,

Mme. Marie Louise. Elisabeth. (née Vigée). French School.

BORN at Paris, April 16, 1755; died there, March 30, 1842. Portrait, history and landscape painter. Taught drawing by her father, who was a portrait painter, and by Briard; painting by Doyen and Joseph Vernet; continued her education by study of the old masters at the Louvre. When she was sixteen she had already painted many portraits. She married early a picture dealer, named Le Brun. At the beginning of the Revolution she left Paris for Italy where she was made associate member of the Academies of Bologna and Parma. After this she visited Germany and Russia and before her return to France in 1801, she was made associate of the Academies of Berlin, St. Petersburg, Copenhagen and Geneva; later she went to England, Holland and Switzerland. She published her reminiscences in 1835, was made a member of the Academy of St. Luke in 1774 and of the French Academy in 1783. She achieved an enormous amount of work, being credited with 662 portraits, 200 landscapes and 15 historical pictures.

13.

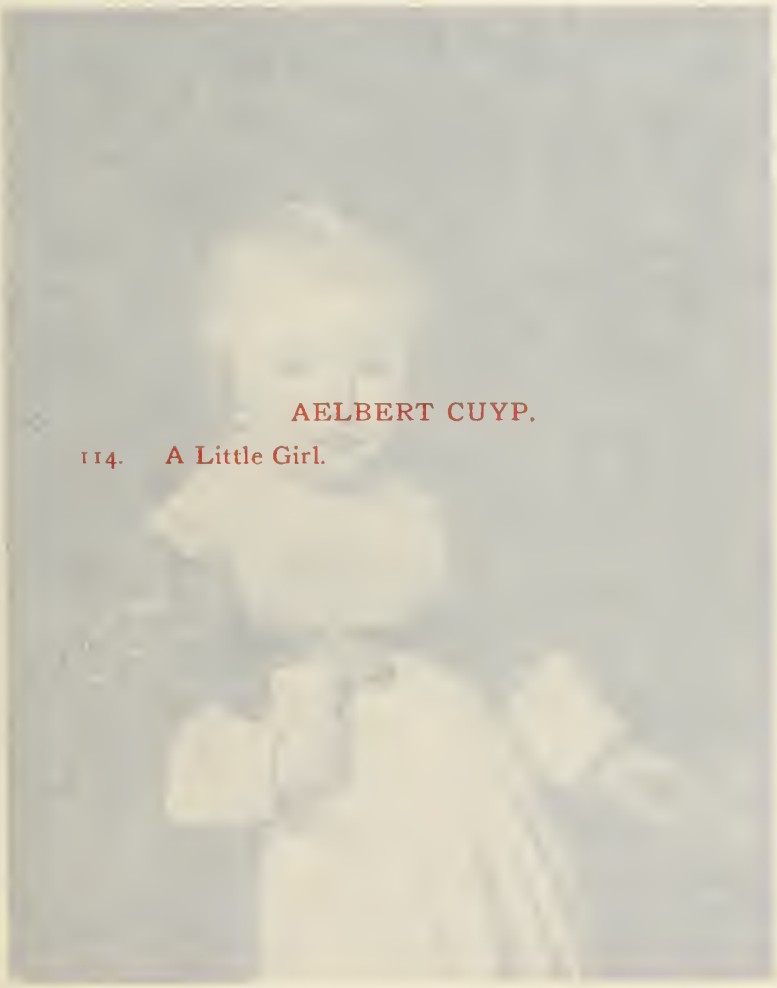
YOUNG GIRL HOLDING A PIGEON.

On canvas, 31½ x 24½.

Formerly in the possession of Count Brucher.

BARTOLOMÉ ESTÉBAN MURILLO.

8. Our Lady of Madrid.



AELBERT CUYP.

114. A Little Girl.

GOVAERT FLINCK.

119. Portrait of a Young Lady.

FRANS HALS (the younger).

81. Portrait of a Burgomaster.

ÆTATIS
SVÆ 32
A 1647

BOL,
Ferdinand.
Dutch School.

BORN at Dordrecht, 1611; died at Amsterdam, buried, July 24, 1680. History, portrait painter and etcher. He entered Rembrandt's studio about 1630 and became a most successful imitator of his master. He lived most of his life in Amsterdam where, in 1653, he married Elizabeth Dell. While his historical pictures and etchings were fine, in his portraits he excelled.

14.
PORTRAIT OF A GENTLEMAN.
On canvas, 17¾ x 13¾.

PATER,
Jean Baptiste Joseph.
French School.

BORN at Valenciennes, December 29, 1695; died at Paris, July 25, 1736. Genre painter. Pupil of Watteau. While he followed his master closely in his choice of subjects, style and manner of work, he never quite equalled him. He was the son of a sculptor. Pater was a hard student and is said to have shortened his days by overwork.

15.
FÊTE CHAMPÊTRE.
On canvas, 27¼ x 39.

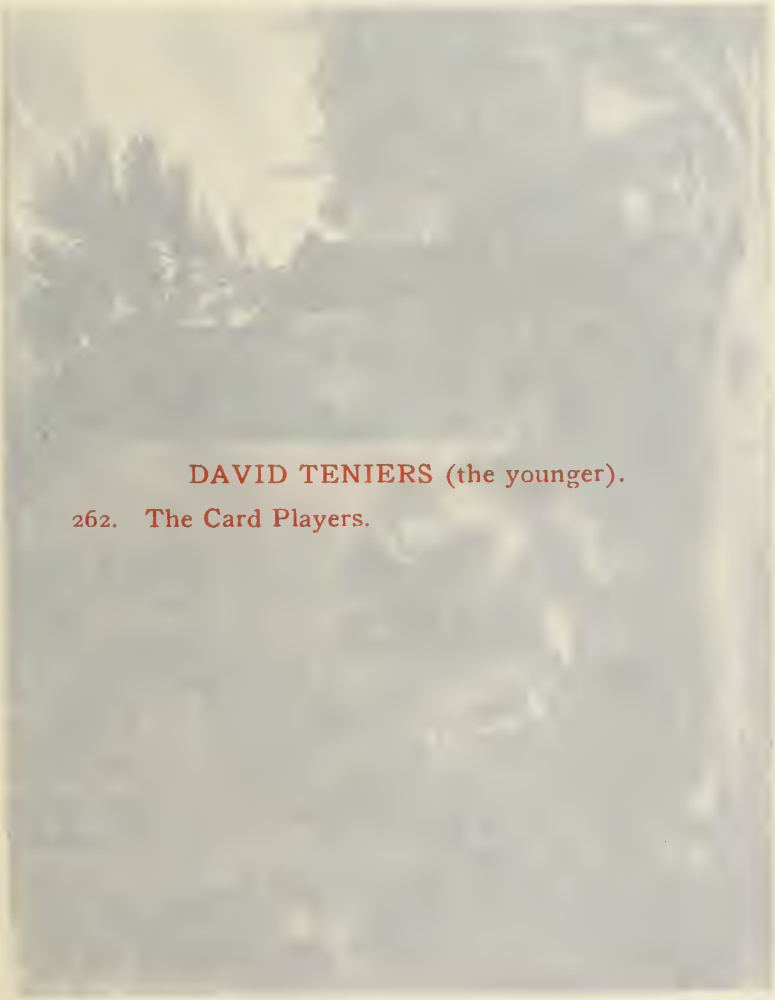
16.

MORONI,
Giovanni Battista.
See No. 12.

PORTRAIT OF A VENETIAN SENATOR.
On canvas, 41¼ x 32.

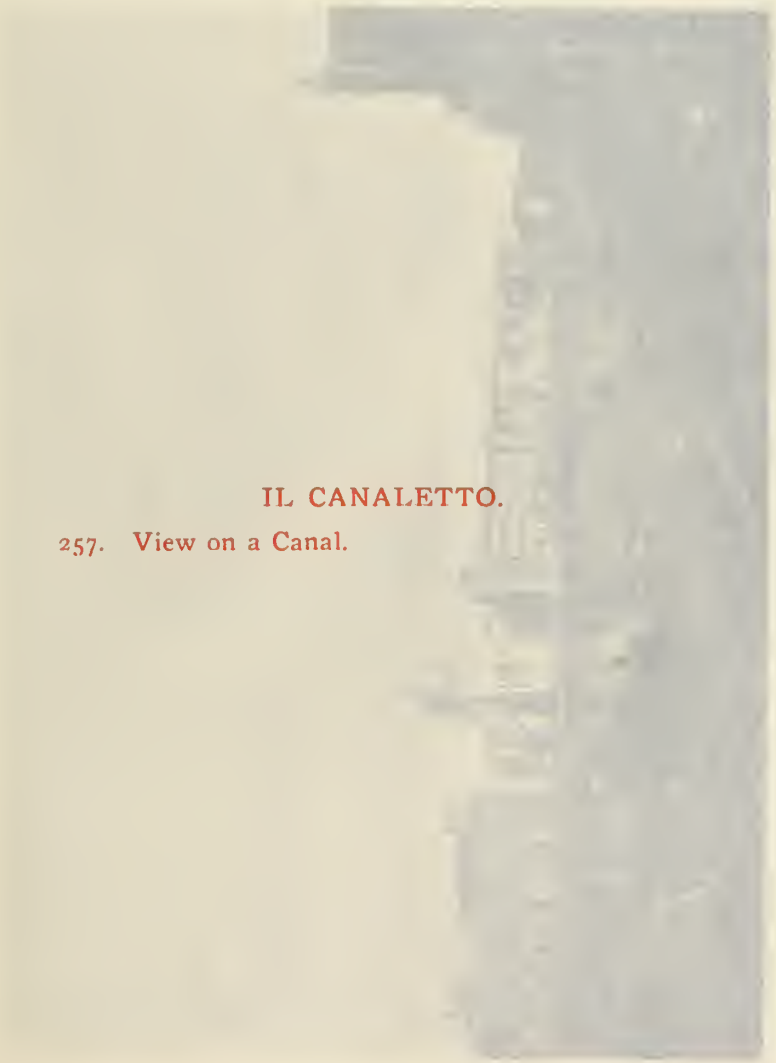
TINTORETTO,
Jacopo. (real name, Jacopo Robusti) Son of a silk dyer (tintore), whence called Il Tintoretto.
Venetian School.

BORN at Venice, September 29, 1518; died there, May 31, 1594. Studying first with Titian he afterwards left him with "the avowed intention of devoting himself to the union of the drawing of Michel Angelo with the coloring of Titian." He was not as successful as he thought to be, for in combining the two styles, he lost much of the delicacy and beauty of color found in the Venetian school, without achieving the result he had hoped for. He is one of the boldest painters that art has known. The great number of his pictures is amazing, but this can be accounted for, as the Venetians preferred oil paintings of an enormous size to cover the walls of their halls of state, to frescos. Tintoretto painted many of this kind, making compositions, which, while they are marvellous in light and shade and bold in drawing, are really little else than decorations. But after all he was more happy in his manner of treating portraits, which are celebrated for their fine color and great truthfulness. He fell from the lofty heights where he painted at his best, to become in time, merely a mercenary trade painter, but it is well to remember that many of the inferior pictures attributed to



DAVID TENIERS (the younger).

262. The Card Players.



IL CANALETTO.

257. View on a Canal.

257. View on a Canal.

IL CANALETTO

GIOVANNI BATTISTA MORONI.

12. Portrait of Giovanni Zosi Catello.

12. Portrait of Giovanni Nasi Cardi

him in European galleries are not genuine. Tintoretto had a daughter, Marietta Robusti, who acquired quite a reputation as a portrait painter.

17.
PORTRAIT OF A VENETIAN DOGE.
On canvas, 45¼ x 38¾.

18.
PORTRAIT OF MADAME GEOFFREY.
On canvas, 27¾ x 23.

XVIII. CENTURY.

GUARDI,
Francesco.
Venetian School.

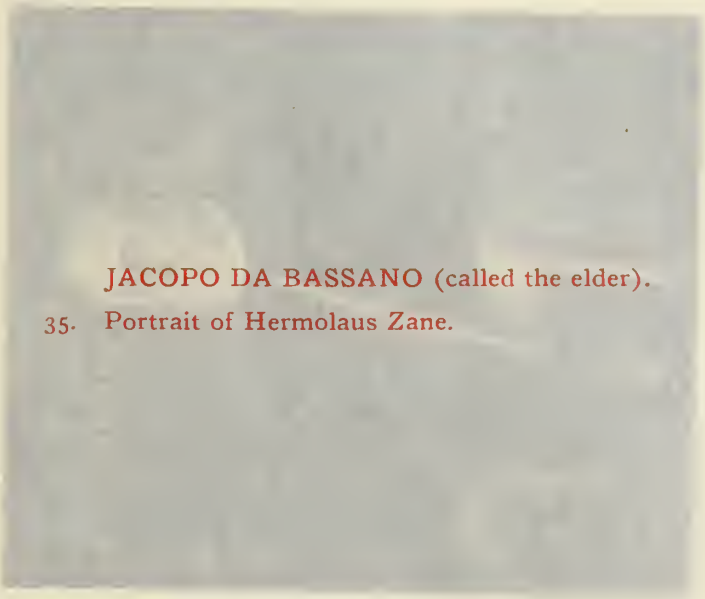
ORN at Venice, 1712; died, 1793. Architecture, landscape and marine painter. Pupil of Canaletto. His works are often confounded with his master's and while his subjects are similar, they may be easily distinguished, for they are painted with so much greater freedom.

19.
VIEW OF VENICE, LA DOGANA.
On canvas, 33 x 43¾.
Signed on a boat to the right, "F. G."

VELASQUEZ,

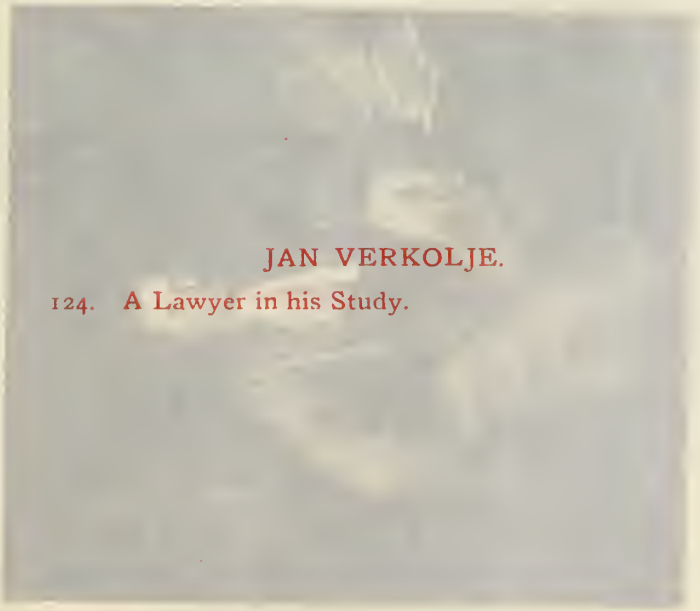
Diego Rodriguez de Silva y. Spanish School.

ORN at Seville, 1599; died at Madrid, August 7, 1660. His father, Juan Rodriguez de Silva, and his mother, Doña Geronima Velasquez, were both members of the Sevillan hidalgos or inferior nobility, he according to an Andalusian custom, being generally known by his mother's name. His first work was done under Herrera el Viejo, a painter of Seville, with him however, he stayed but a short time, taking as his second master Pacheco, with whom he studied five years; at the end of that time, 1618, he married Juana de Miranda, his teacher's daughter. In 1622 he went to Madrid with Pacheco, who introduced him to the important Sevillans at the court, but at this time no meeting with the king was accomplished, the next year however, he was invited back by Olivares, who induced the king to sit to Velasquez for his portrait, which proved a great success. From this time on for nearly forty years he enjoyed the friendship and patronage of Philip IV. His life may be said to have been one long triumph. He was made Painter to the King, Keeper of the Wardrobe, Usher of the Royal Chamber, Chamberlain, and a Knight of the Order of Santiago, places were also bestowed on his relations and friends. In 1629 he travelled abroad with recommendations from the king, and wherever he went received almost royal honors. He visited Italy again in 1649 when he painted his famous portrait of Pope Innocent X. He returned to Madrid in 1651, when the king again bestowed more honors on him. Richard Ford says: "It is impossible to estimate Valesquez without going to Madrid. On seeing him in this, the richest gallery in the whole world, the first impression of his masculine power and universality of talent is



JACOPO DA BASSANO (called the elder).

35. Portrait of Hermolaus Zane.



JAN VERKOLJE.

124. A Lawyer in his Study.

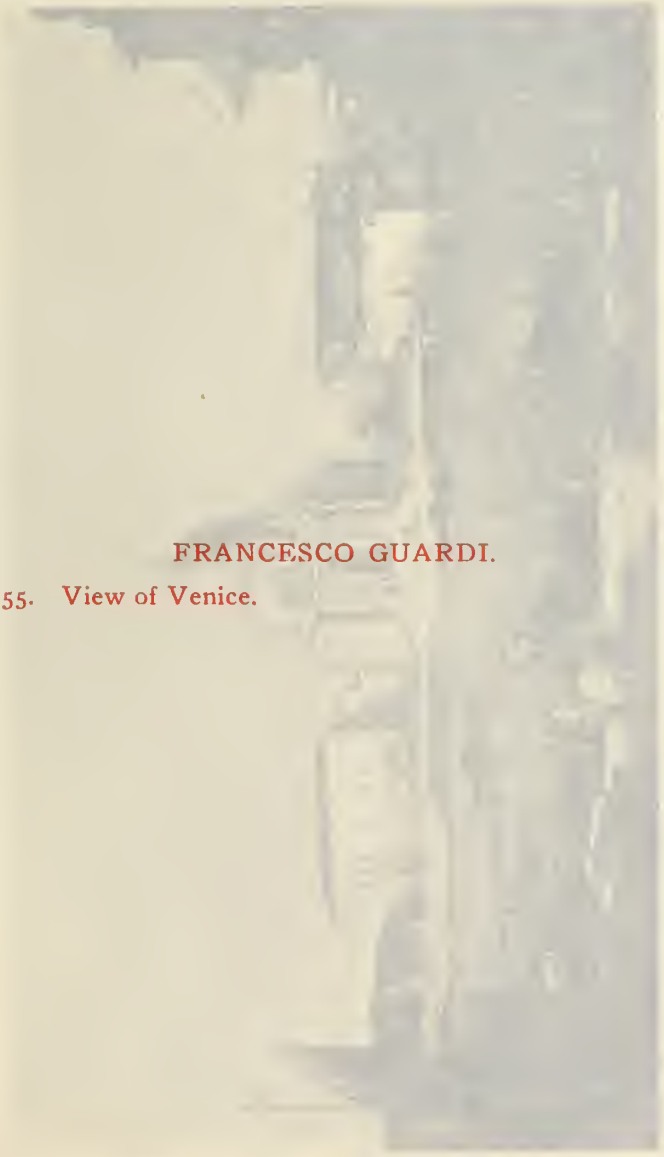
HERMOLAVS ZANE
PRÆTOR PATAVII ANNO

TITIAN.

31. Danae.

TITIAN.

31. Danae.



FRANCESCO GUARDI.

55. View of Venice.

55. View of Ven[illegible]

FRANCESCO GUARDI

irresistible. It is the reality more than the imitation of life and nature, and in every varied form."

20.

PORTRAIT OF PHILIP IV. OF SPAIN.

On canvas, 46 x 35.

From the Collection of the Earl of Shrewsbury, Alton Towers.

From the Collection of the Comtesse de Laval.

From the Collection of M. E. Secretan.

BASSANO,

Jacopo da. (called the elder. Real name, Jacopo da Ponte) Venetian School.

BORN at Bassano, 1510; died there, February 13, 1592. One of the earliest Italian genre painters. Son and pupil of Francesco da Ponte, the elder; afterward pupil of Bonifazio Veneziano, and it is said, later of Titian. He had four sons and many scholars, all of whom helped him in his work.

21.

PORTRAIT.

On canvas, 48½ x 36¾.

HOOCH,

(Hooghe) Pieter de.
Dutch School.

BORN at Rotterdam about 1632; died at Haarlem (?), 1681. A genre painter, strongly influenced in his work and style by Karel Fabritius and Rembrandt. His pictures were often composed of two rooms, one in brilliant sunlight, the other in shadow. He worked at Delft and entered the guild there in 1655 and possibly also at Haarlem.

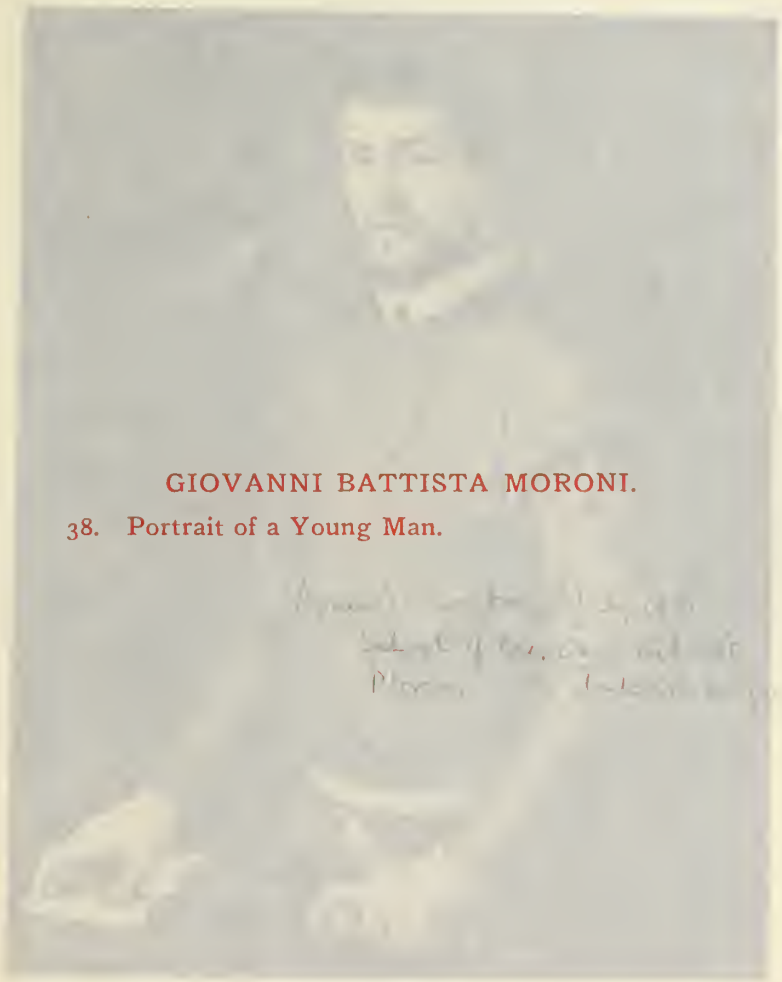
22.

DUTCH INTERIOR.
On canvas, 31½ x 38¼.
From the Collection of Sir Ch. Robinson.

TITIAN,

(Real name, Tiziano Vecelli or Vecellio)
Venetian School.

BORN at Pieve di Cadore, 1477; died in Venice, August 27th, 1576. Subject painter. He learned the rudiments of his art at Cadore where a Madonna in fresco at the Casa Vallenzasco is shown as his earliest work. At nine or ten he went to Venice and was apprenticed by his uncle, Antonio Vecelli, to an unknown artist, possibly, Seb. Zuccato. He was frequently in the workshops of Gentile and Giovanni Bellini and here it was that he met Palma and Giorgione; from this time he began to decorate house fronts and paint Madonnas. In



GIOVANNI BATTISTA MORONI.

38. Portrait of a Young Man.

NICOLAAS KOEDYCK.

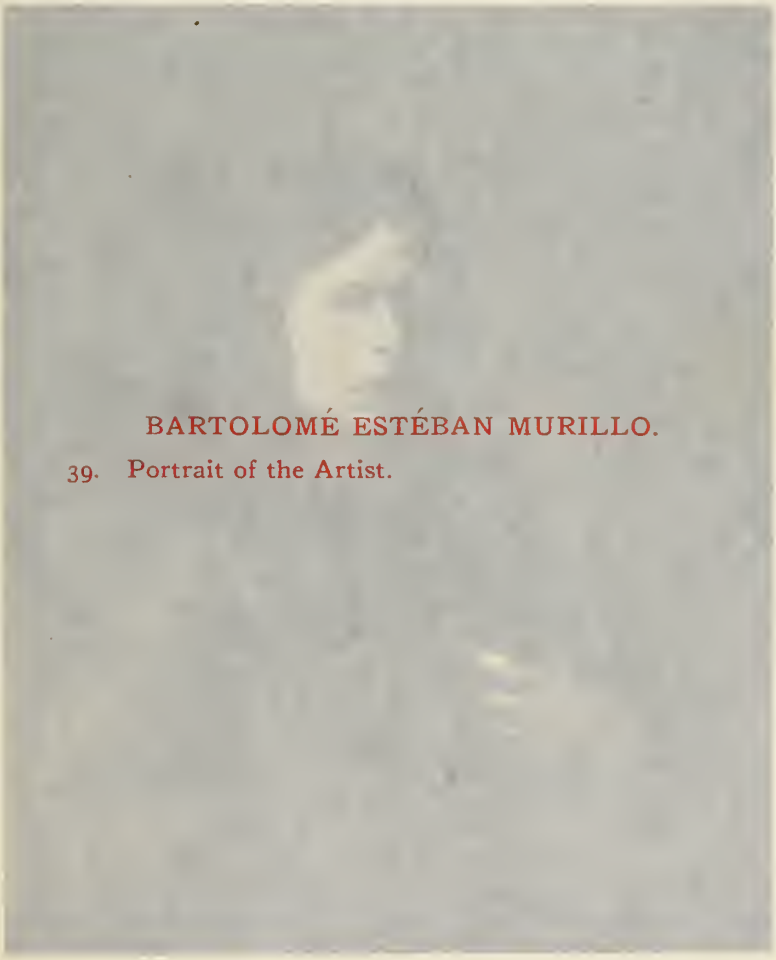
70. Dutch Interior.

JAN DAVIDSZ DE HEEM.

57. Fruit Piece.

70. Dutch Interior

57 Fruit Piece



BARTOLOMÉ ESTÉBAN MURILLO.

39. Portrait of the Artist.

BARTOLOMÈ ESTÈBAN MURILLO

39. Portrait of the Artist

1511 Titian entered the service of Alfonso I. Duke of Ferrara, for whom he painted the "Christ of the Tribute Money," now in the Dresden Gallery. Titian's life was a very uneventful one and was spent in work at Venice, Mantua, Ferrara, Padua, etc. In 1530 and 1532 he went to Bologna, where he met Charles V. who created him Count Palatine and Knight of the Golden Spur by letters patent, giving him many privileges and sitting to him for his portrait. "Taken in their totality, Titian's pictures fairly entitle him to be called the greatest of all painters; for while others may have surpassed him in single qualities, none have equalled him in general mastery."

23.

PORTRAIT OF A MAN.
On canvas, 42 x 36.
Signed on the left: "Titianus" and inscribed Anno Aetatis XXIV.
From the Collection of King Charles I.

24.

PORTRAIT OF A VENETIAN LADY.
On canvas, 40½ x 34¼.
From the Collection of the Duke of Roxeburghe.
Mentioned in Benson's "Venetian Painters."

BASSANO,
Jacopo da.
See No. 21.

25.

THE QUEEN OF BOHEMIA.
On panel, 25 x 21¼.

MIEREVELT,
Michiel Janszen van.
See No. 11.

HALS,

Frans. (the elder)
Dutch School.

HORN at Antwerp, 1584; died at Haarlem, August 26, 1666. Portrait and genre painter. Studied under Karel van Mander. Of all the artists of his native country, he has only been surpassed by Van Dyck. He was a rapid painter and gained much of the freshness and purity in his color from this cause. He was the teacher and founder of a national style, and one of the greatest portrait painters. According to Houbraken, "he was addicted to drunkenness and consequently never prosperous despite his long and active life and his unusual talent, which excited Van Dyck's admiration." In 1664 he was reduced to want and supported by the municipality and pensioned. He had seven sons, five of whom were painters. His works can best be studied in the Council House at Haarlem, where there are eight great portrait groups.

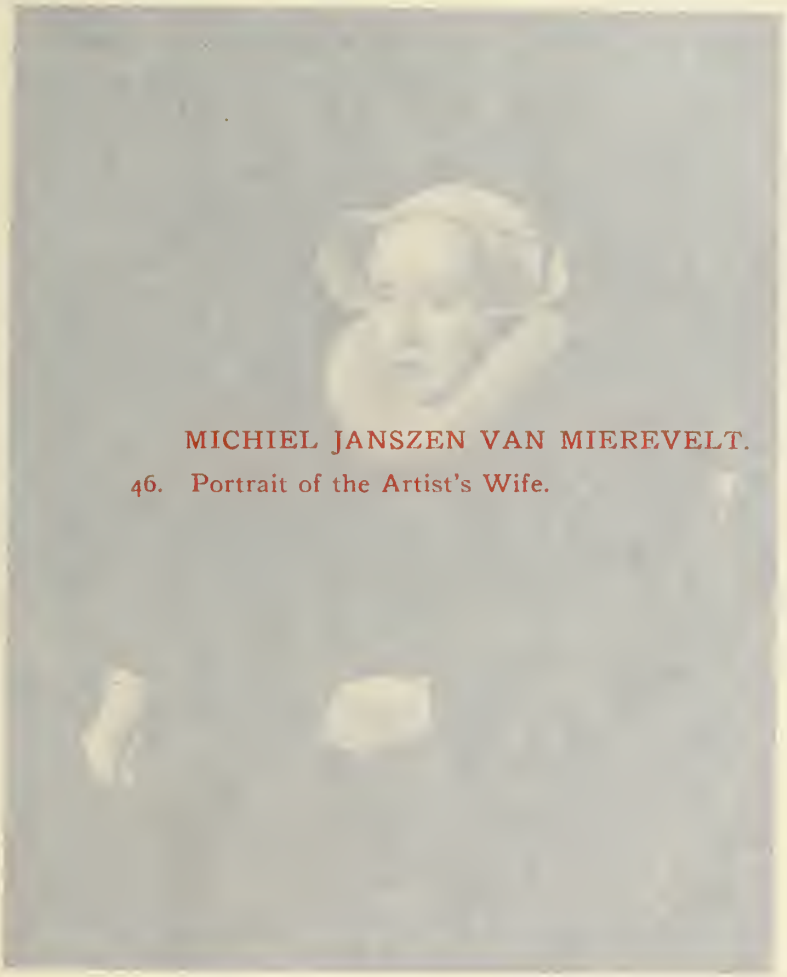
26.

THE CAPTAIN.

On panel, 52½ x 34½.

Inscribed above on the right: "Aetatis suae 43, Anno 1624."

Signed F. H. connected.



MICHIEL JANSZEN VAN MIEREVELT.

46. Portrait of the Artist's Wife.

GABRIEL METSU.

59. "Twelfth Night." ("Le Roi Boit.")

GABRIEL METSU

50. "Twelfth Night" (The Boon Bean)

JAN VAN RAVESTEYN.

79. Portrait of a Young Lady.

FERDINAND BOL.

14. Portrait of a Gentleman.

JAN VAN HAVESTLYN

79. Portrait of a Young Lady

FERDINAND BOL

14 Portrait of a Gentleman

VOS,

Cornelis de. (the elder)
Flemish School.

BORN at Hulst, 1585; died at Antwerp, May 9, 1651. History and portrait painter. Pupil of David Remeeus. He had two notable pupils with whom he is often confounded, Jean Cossiers and Simon de Vos. He was the friend of Van Dyck, to whose school he belonged. Master of the guild of Antwerp in 1608, its Dean from 1619-20.

27.

PORTRAIT.

On canvas, 34¾ x 45.

BRONZINO,

Agnolo. (real name, Agnolo or Angiolo di Cosimo Allori, but commonly called Il Bronzino)
Florentine School.

BORN at Monticelli, near Florence, 1502 or 1503; died at Florence, November 23, 1572. Portrait, history and fresco painter. Pupil of Raffaelino del Garbo and of Jacopo da Pontormo, whom he assisted in some of his work. His portraits are among the finest of the XVI. century. His painting shows him an admirer of Michel Angelo.

28.

PORTRAIT OF LORENZO DI MEDICI.

On panel, 24 x 18¼.

LELY,
Sir Peter. (real name, Peter van der Faes)
Flemish School.

BORN at Soest, 1617; died at London, November 30, 1680. Portrait painter. Pupil of Pieter de Grebber, of Haarlem. He came to England with William of Orange in 1643 and studied the works of Van Dyck so closely, that at that time, his portraits were very like them. For thirty years he was the chief portrait painter of England. Charles II. knighted him and made him court painter.

29.
PORTRAIT OF A YOUNG LADY.
On canvas, oval, 29 x 24½.

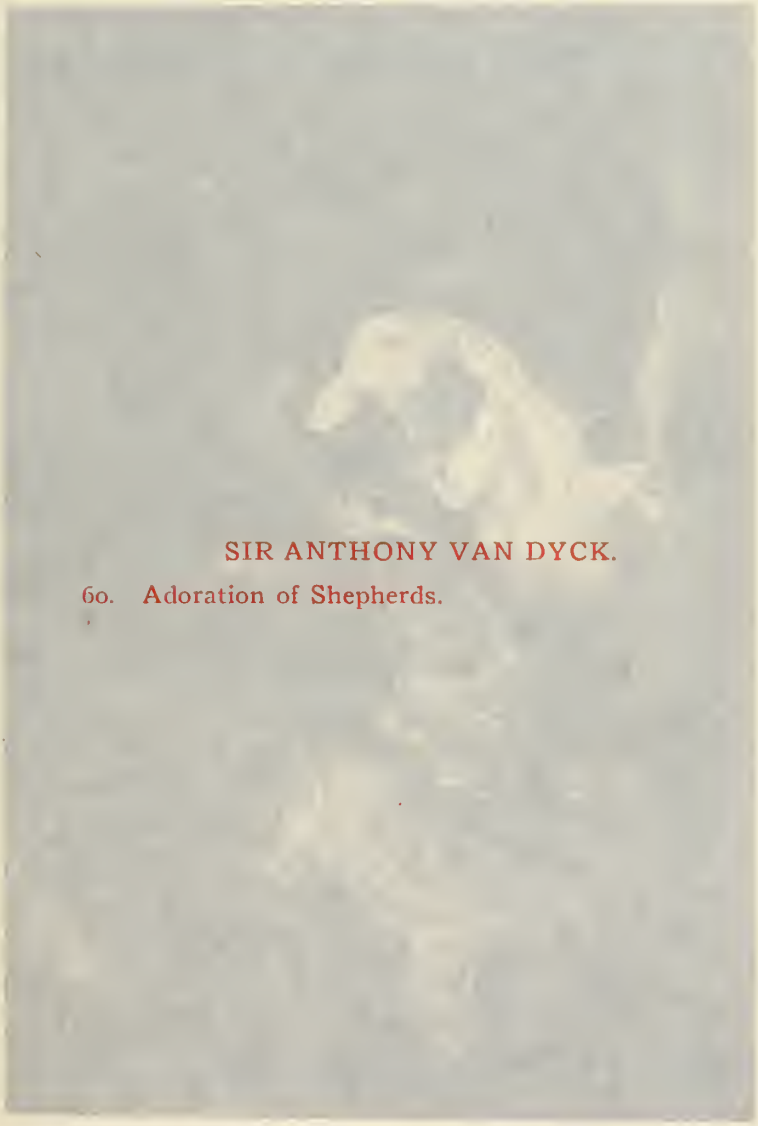
BRAY,
Jan de.
Dutch School.

BORN at Haarlem; died there, buried, December 4, 1697. History and portrait painter. Influenced by Frans Hals and Rembrandt.

30.
PORTRAIT OF A DUTCH ADMIRAL.
On canvas, 39½ x 31½.

SIR PETER LELY.

239. A Lady of the Court of Charles II.

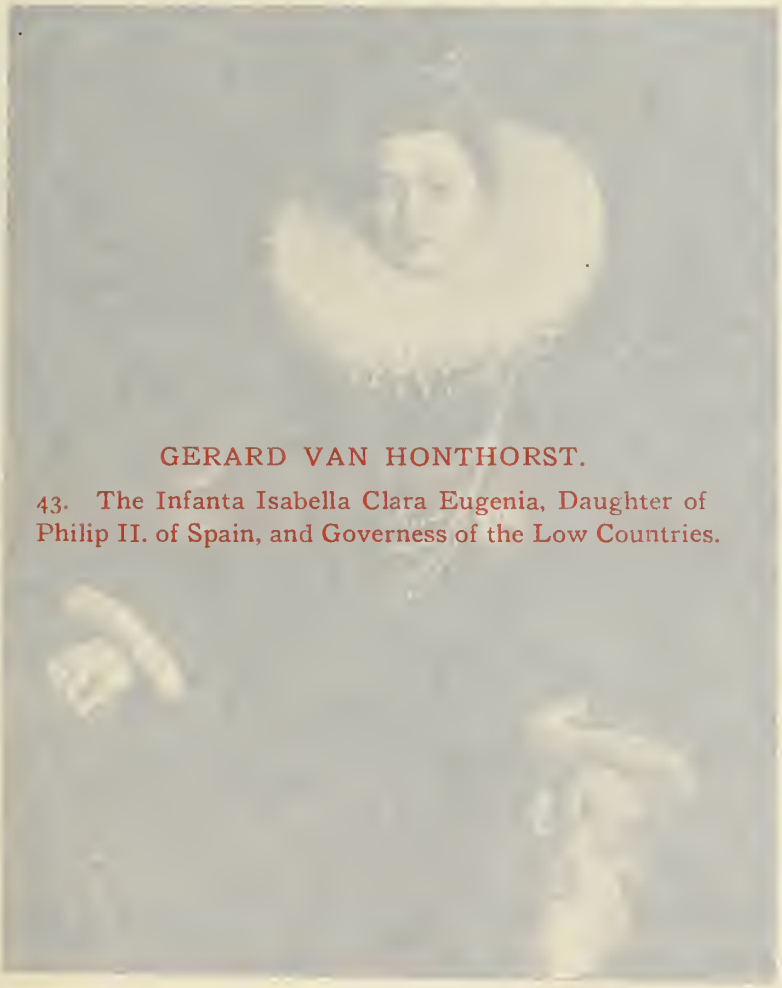


SIR ANTHONY VAN DYCK.

60. Adoration of Shepherds.

SIR ANTHONY VAN DYCK

60. Adoration of Shepherds



GERARD VAN HONTHORST.

43. The Infanta Isabella Clara Eugenia, Daughter of Philip II. of Spain, and Governess of the Low Countries.

GERARD VAN HONTHORST

43. The Infanta Isabella Clara Eugenia, Daughter of Philip II. of Spain, and Governess of the Low Countries

31.

DANAE.

On canvas, 54 x 65.

This painting was owned by Louis, Duc d' Orléans who inherited the collection of his father, Philip the Regent, and caused many of his pictures which represented the nude to be either destroyed by cutting or sold. The above picture was one of those which were cut, the marks are still visible.

Signed "Titianus" fecit.

From the Orléans Collection.

From the Collection of the Earl of Pembroke.

From the Collection of J. L. Markeron, Esq.

Exhibited at the Venetian Art Exhibit, London, 1894-95.

Repetitions of the same subject painted by Titian are in the museums of St. Petersburg, Vienna and Naples.

TITIAN.
(Tiziano Vecellio).
See No. 23.

ORN at Dordrecht, 1632; died at Amsterdam, 1693. Genre and portrait painter. Pupil of Rembrandt. During his residence at Antwerp he was much influenced by the Flemish masters in that city, it was there that he was intimate with Jordaens and there, too, that he painted his celebrated genre pictures, in which he seldom introduced more than one or two figures in the composition. It was during the later years of his life that portrait painting appealed to him beyond his earlier love for genre work.

MAES,
(Maas) Nicolaas.
Dutch School.

32

PORTRAIT OF A LADY.

On canvas, 45½ x 38½.

RUBENS,

Peter Paul.
Flemish School.

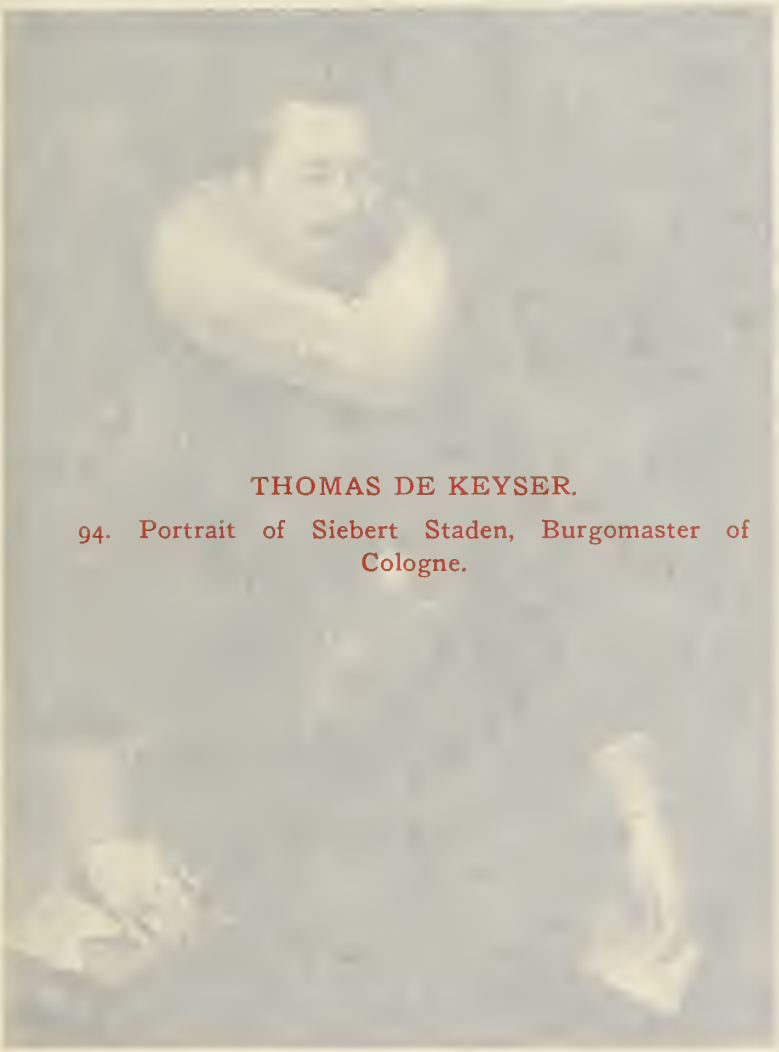
ORN at Siegen, Westphalia, June 29, 1577; died at Antwerp, May 30, 1640. He was placed under Tobias Verhaegt at Antwerp, but left him to work with Adam van Noort for a short time, he then spent four years with Otto van Veen, who declared he could teach him no more. He worked at his art and instructed his pupils as long as he lived. In 1600 he went to Venice and attracted the notice of the Duke of Mantua, Vincenzo Gonzaga I. by his copies after Titian and Giorgione and was appointed court painter by him. In July, 1601, the Duke sent Rubens to Rome to copy pictures for his gallery, giving him a letter of recommendation to the Cardinal Montalto. He returned to Mantua in 1603 and in March he was sent to Spain by the Duke with presents for the king. He returned in 1604 after having painted a number of pictures, one of which is now in the Madrid Museum. After this he made various journeys to Rome, Genoa and Antwerp. In 1609 the Archduke Albert made Rubens his court painter, gave him a gold chain and medal and accorded him many privileges. In 1624 Philip IV. of Spain ennobled him, and the Archduchess Isabella made him her gentleman in waiting. In 1627 she sent him to England with the title of ambassador, to act as mediator in negotiating peace between that country and Spain. 1628 saw him again in Spain, where he was treated with great honor by the king, and it was at this time that Rubens became intimate with Velasquez. After a short visit to Antwerp he went in 1629, as ambassador to Charles I. painted his portrait and was created by him Knight of the Golden Spur in 1630. Rubens is famous for his exceeding beautiful color, this art of color he carried

ADRIAAN VAN OSTADE.

96. Peasants Merry-Making.

JAN VAN DER CAPELLE.

130. A Sea View.

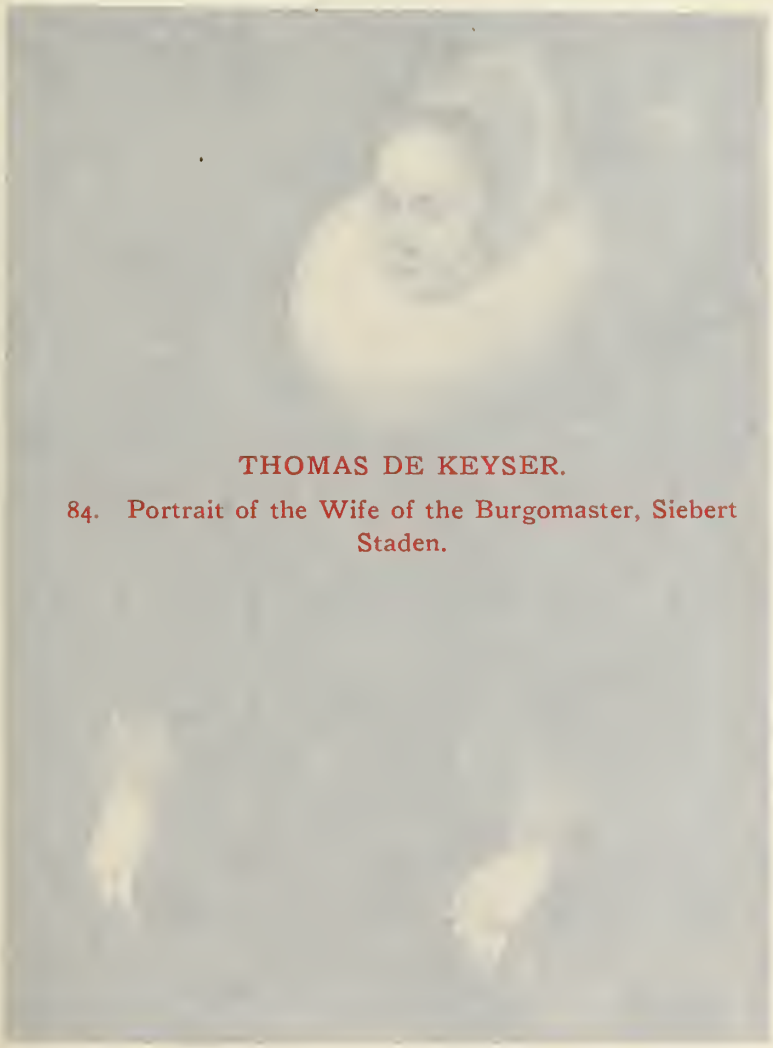


THOMAS DE KEYSER.

94. Portrait of Siebert Staden, Burgomaster of Cologne.

THOMAS DE KEYSER.

94. Portrait of Siebert Steden. Burgomaster of Cologne



THOMAS DE KEYSER.

84. Portrait of the Wife of the Burgomaster, Siebert Staden.

THOMAS DE KEYSER.

84. Portrait of the Wife of the Burgomaster Sichem
Staden.

to its highest pitch. The demand for his work was so great that he instructed some of his disciples to assist him in his pictures; this probably brought him more riches but certainly added nothing, rather took away from his reputation, as necessarily the work was not of as high an order as those paintings entirely executed by his own hands. Over two thousand pictures are accredited to Rubens, among the greatest may be named "Elevation of the Cross," 1610; "Descent from the Cross," 1611, both of which are in the Antwerp Cathedral; "The Last Judgment," in the Munich Gallery, his largest picture; and "St. Ildefonso," in the Museum of Vienna, regarded by some as his master-piece. He was twice married, first to Isabella Brandt in 1609, she died in 1626. In 1630 he married Helena Fourment, whose beauty he evidently admired for she appears numberless times in his paintings as a nymph, goddess and in many other ways.

·33·

THE MARRIAGE OF ST. CATHERINE.
On canvas, 30¼ x 44.
From the Collection of Sir Ch. Robinson.

·34·

PORTRAIT OF AN ITALIAN NOBLEMAN.
On canvas, 45½ x 39.

TINTORETTO,

Jacopo.
See No. 17.

·35·

PORTRAIT OF HERMOLAUS ZANE.
On canvas, 40½ x 34.
Inscribed above on the left, "Hermolaus Zane."
"Praetor Patavy Anno M.D.C. VII."

BASSANO,

Jacopo da. (called the elder)
See No. 21.

36.

LELY, Sir Peter. See No. 29.

PORTRAIT OF A YOUNG LADY.
On canvas, 28 x 22½.

37.

LARGILLIÈRE, Nicolas. See No. 3.

PORTRAIT OF A LADY.
On canvas, oval, 29¼ x 23½.

38.

MORONI, Giovanni Battista. See No. 12.

PORTRAIT OF A YOUNG MAN.
On canvas, 40¼ x 31¼.
From the Doria Palace, Genoa.

39.

MURILLO, Bartolomé Esteban. See No. 8.

PORTRAIT OF THE ARTIST.
On canvas, 30½ x 24¼.
From the Collection of Sir Ch. Robinson.

40.

LE BRUN, Mme. Marie Louise Elisabeth. See No. 13.

PORTRAIT OF MADAME ELIZABETH DE FRANCE.
On canvas, 36 x 28.
From the Collection of Baron Beurnonville.
Exhibited at the National Portrait Gallery, Universal Exhibition, Paris, 1878.

41.

BRONZINO, Agnolo. See No. 28.

BUST OF A YOUNG MAN.
On panel, 27½ x 21¼.

CORNELIS DE VOS (the elder).

131. Portrait of a Young Lady.

GIOVANNI BATTISTA TIEPOLO.

132. Biblical Subject.

JAN VAN OS.

245. Flowers and Fruit.

GIOVANNI BATTISTA TIEPOLO

132 Biblical Subject

JAN VAN OS

245 Flowers and Fruit

NICOLAAS MAES.

106. A Nurse and Child.

106. A Nurse and Child.

CANALETTO,

Il. (real name, Antonio Canal or Canale; also in Italy known as Il Tonino) Venetian School.

BORN at Venice, October 18, 1697; died there, April 20, 1768. Architecture, landscape and marine painter. Son of Rinaldo Canale, a painter of theatrical scenery. He studied under and helped his father in the same business. He went to Rome about 1719, painting some of its architectural ruins and studying the antique, then returning to Venice he devoted his time to painting views of that most picturesque city. He produced many pictures, but some assigned to him were in reality painted by his pupils, Bellotto and Guardi. In some of his paintings the figures were put in by Tiepolo.

42.

VIEW OF DOGANA VECCHIA, VENICE.
On canvas, 23½ x 37.

HONTHORST

Gerard van. Dutch School

BORN at Utrecht, November 4, 1590; died there, April 27, 1656. History, genre and portrait painter. Pupil of Abraham Bloemart and also studied in Rome the pictures of Caravaggio. He takes his name, Gherardo dalle Notti, from the fact that he painted so many night scenes illuminated by torch or candle-light. From 1619-20 he painted at the court of King Frederic in Prague, and

afterwards for Charles I. in England. From 1645-50 he worked for the Prince of Orange and painted some pictures from Danish history for the King of Denmark, and later still some portraits for Frederic William, Elector of Brandenburgh. He is an imitator of Caravaggio, Correggio, Rubens and Mierevelt. He was free of the Utrecht guild in 1623 and at The Hague in 1637.

·43·

THE INFANTA ISABELLA CLARA EUGENIA DAUGHTER OF PHILIP II. OF SPAIN, AND GOVERNESS OF THE LOW COUNTRIES.

On canvas, 46½ x 36.

From the Collection of the Duke of Marlborough, at Blenheim Palace.

DOSSI, Battista. Lombardo-Ferrarese School.

DIED, 1548. A noted painter and brother of Giovanni Dossi, a subject painter.

·44·

PORTRAIT OF A GENERAL IN ARMOR.

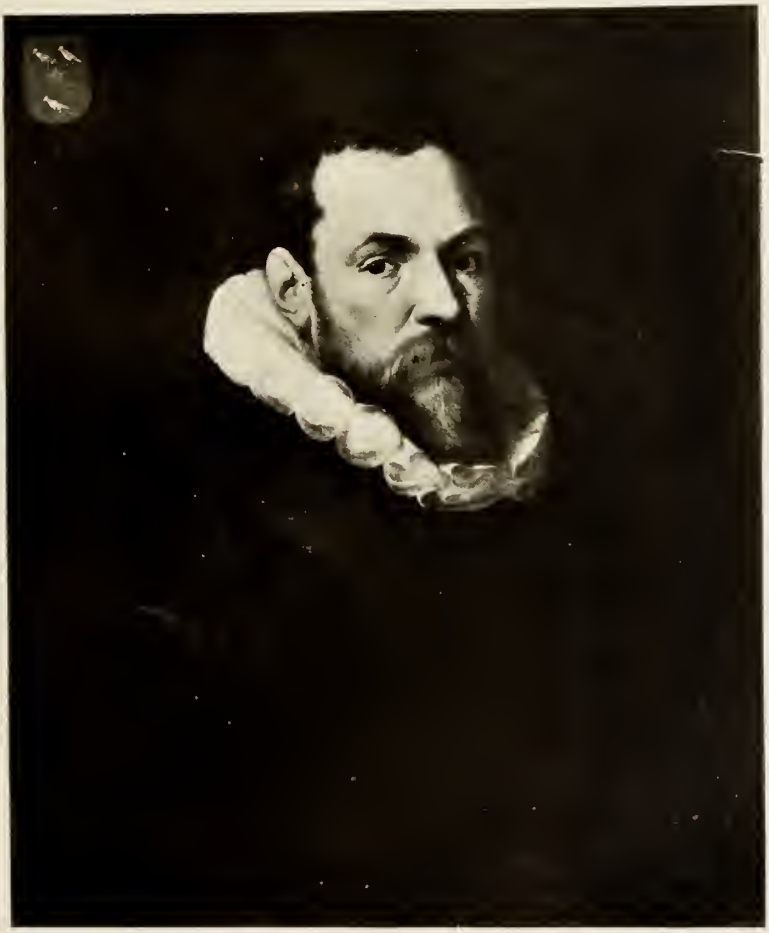
On canvas, 46½ x 38.

MOR, (Moro) van Dashorst Antonis. Dutch School.

ORN at Utrecht about 1512; died at Antwerp between 1576 and 1578. History and portrait painter. Pupil of Jan Schoreel. He visited Italy and on his return in 1549 he was recommended by the Cardinal Granvella to Charles V. and was sent by him to Madrid, then to Lisbon and to England in 1554. He afterwards entered the ser-

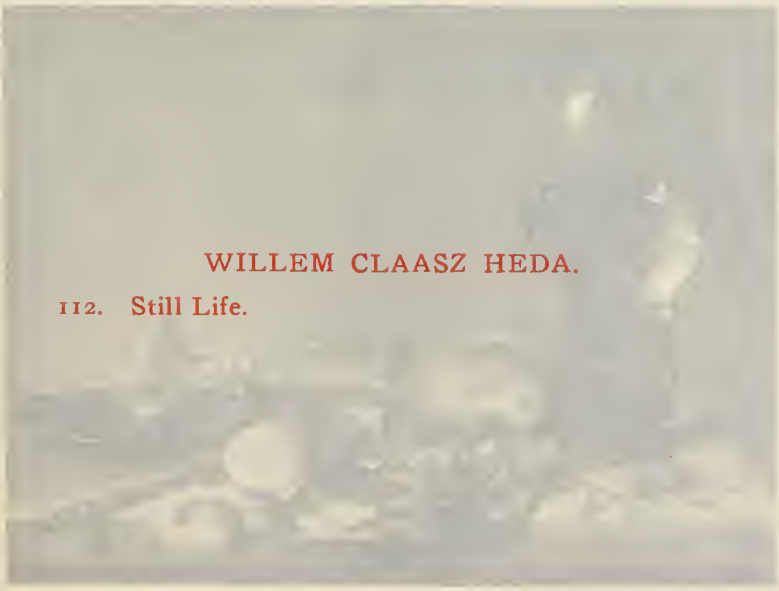
VAN DASHORST ANTONIS MOR.

47. Portrait of Govert van Persyn.



CLAAS PIETERSZ BERCHEM.

104. Departure for the Chase.



WILLEM CLAASZ HEDA.

112. Still Life.

CLAAS PIETERSZ BERCHEM.

104. Departure for the Chase.

WILLEM CLAASZ HEDA

112. Still Life

HENDRIK VAN STEENWYCK (the younger).

118. Interior of a Church.

HENDRIK VAN STEENWYCK (the younger).

118. Interior of a Church.

vice of Philip II. going with him to Madrid, then returning to Brussels, where he was patronized by the Duke of Alva. His portraits are considered much finer than his historical pictures.

45.
PORTRAIT OF A NOBLEMAN.
On panel, 15 x 12¼.

46.
PORTRAIT OF THE ARTIST'S WIFE.
On canvas, 43 x 32½.
Inscribed on the right; Aetatis 53 A o dom. 1613.

MIEREVELT,
Michiel Janszen van.
See No. 11.

47.
PORTRAIT OF GOVERT VAN PERSYN.
On panel, 26 x 22.
Armories in the upper left hand corner and the inscription "1614,33."

MOR,
(Moro)
van Dashorst
Antonis.
See No. 45.

48.
PORTRAIT OF A YOUNG LADY.
On canvas, 40 x 32¼.

LE BRUN,
Mme. Marie Louise
Elisabeth.
See No. 13.

49.
PORTRAIT OF THE COUNTESS OF ROCHESTER.
On canvas, 27 x 21½.

LELY,
Sir Peter.
See No. 29.

50.
PORTRAIT OF AN ADMIRAL OF THE VENETIAN FLEET.
On canvas, 45 x 38.

TINTORETTO,
Jacopo.
See No. 17.

Henry Doetsch Sale 21 June 1895 No 42

MABUSE,

(Mabusius, Malbodius, Maboggio, Mobugius) Jan van. (real name, Jan Gossart or Gossaert) Flemish School.

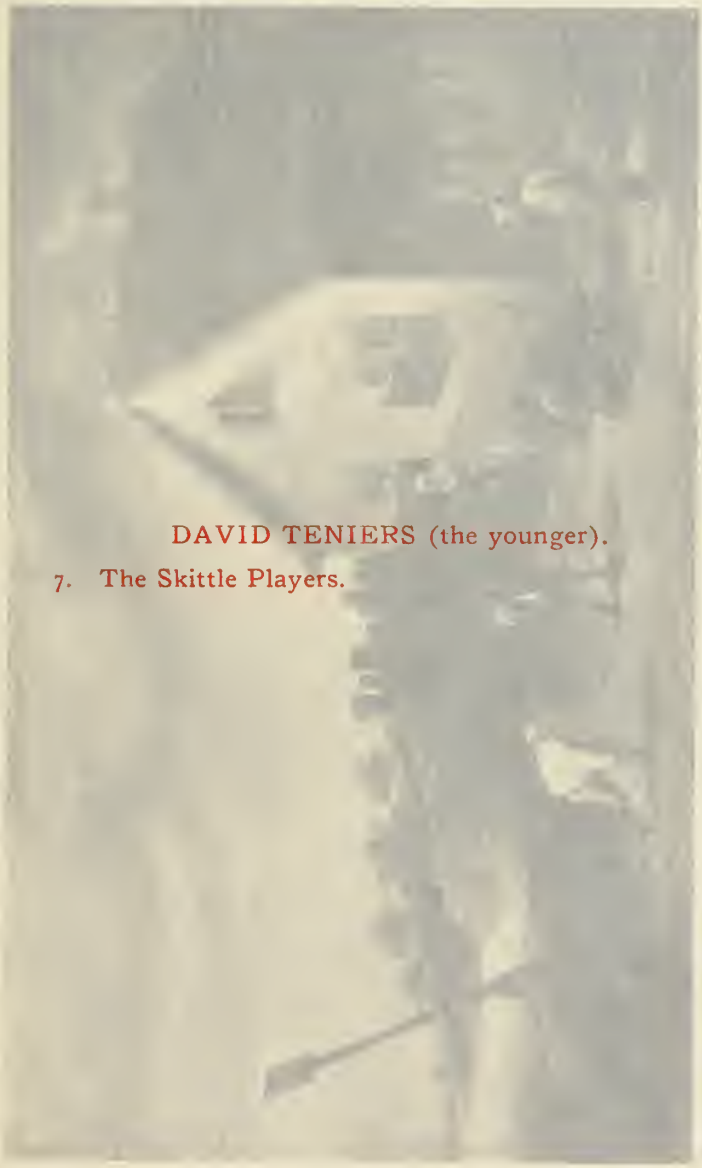
BORN at Maubeuge (Hainault) about 1470; died at Antwerp, 1541. History painter. Admitted to the guild in Antwerp in 1503 where he worked until 1507, then went to Italy, he being the first artist of his country to go there.

51
PORTRAIT OF A LADY.
On panel, 38¾ x 32.

TERBURG,

(Ter Borch) Gerard. Dutch School.

BORN at Zwolle about 1615; died at Deventer, December 8, 1681. Genre and portrait painter. In his early years a pupil of his father, Geert Terburg (1584-1662). In 1635 he entered the guild in Haarlem and was under the influence of Frans Hals. In 1646-48 he became at Münster, through the favor of the Spanish envoy, the painter of the diplomatic circle and produced the famous portrait group of the "Peace Congress." Following the envoy to Madrid he had the king and many of the lords and ladies of the court for his sitters. Returning home he settled at Deventer, where he obtained the citizenship in 1655 and afterwards was made burgomaster. His compositions contain but few people and these are ladies and gentlemen attired in elegant clothes, which he excelled in



DAVID TENIERS (the younger).

7. The Skittle Players.

ORM at Maubeuge (date unknown) about 1470; died at Antwerp, 1541. History painter. Admitted as master of the guild in Antwerp in 1507, where he worked until 1515, when he went to Italy, he being the first artist of his country

ORM at Zwolle about 1[illegible] at Deventer, December [illegible]. Genre and portrait painter. In his early years a pupil of his father, Gerard Terburg (1584-1662). [illegible] he entered the guild of Amsterdam and was under the influence of Frans Hals. In 1646-48 he became at Münster, by special favor of the Spanish envoy, the painter of the diplomatic circle that produced the famous portrait group of the "Peace Congress." Following the envoy to Madrid he met the king and many of the lords and ladies of the court for the artist. Returning home he settled at Deventer, where he obtained the citizenship in 1654 and afterwards was made burgomaster. His only portraits outside but few people and these are ladies and gentlemen dressed in elegant clothes, which he excelled in

FRANCESCO GUARDI.

19. View of Venice, La Dogana.

WILLEM VAN DE VELDE (the younger).

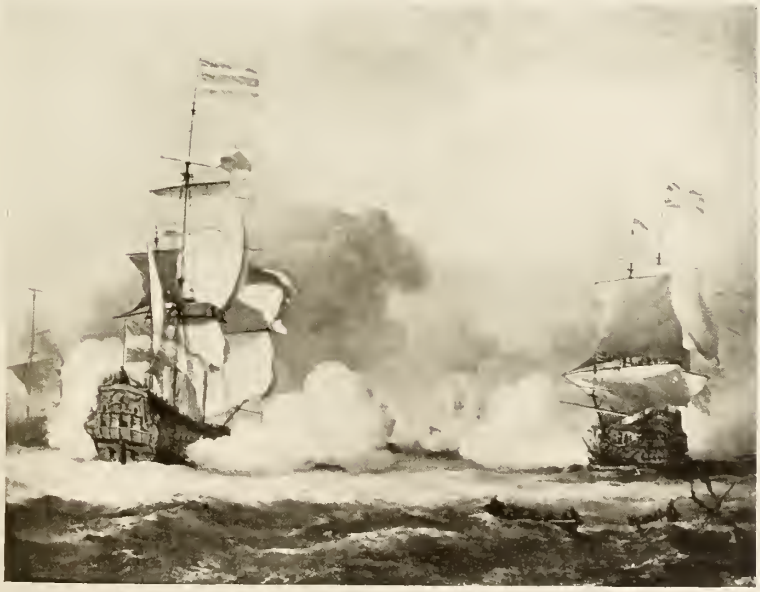
92. Naval Engagement.

FRANCESCO GUARDI

19. View of Venice, La Dogana

WILLEM VAN DE VELDE (the younger)

92. Naval Engagement.



JACOB OCHTERVELT.

77. Dutch Interior.

JACOB OCHTERVELT

77. Dutch Interior

reproducing. He painted small portraits but these are rarely seen in the galleries. There are only a few more than a hundred of his works and these are valued at a great price.

52.

PORTRAIT OF SENORA ALCIDA VAN WASSENAAR.
On canvas, 47 x 35½.
From the Collection of Mrs. Fenwick.
Exhibited Royal Academy, London, 1895.

53.

SKETCH.
On panel, 12¼ x 15.

54.

PORTRAIT OF ELEONORA D'ESTE.
On tin, 9 x 7.
From the Collingnoli Collection, Florence.

55.

VIEW OF VENICE.
On canvas, 30½ x 53¾.

RUBENS,
Peter Paul.
See No. 33.

BRONZINO,
Agnolo.
See No. 28.

GUARDI,
Francesco.
See No. 19.

GREUZE,
Jean Baptiste.
French School.

BORN at Tournus, (Saône-et-Loire) 1725; died at Paris, 1805. Genre and portrait painter. Studied under Grandon in Lyons and at the Academy in Paris. In 1755 his picture of the "Father Reading the Bible to His Children" was exhibited and greatly admired and at the close of the same year the Abbé Goujenot took him to

Italy. He made a fortune by his art but lost it in the Revolution. His style, no longer the fashion, the public left him to admire a newer man and money and friends both gone, his last years were passed in poverty and neglect.

56.

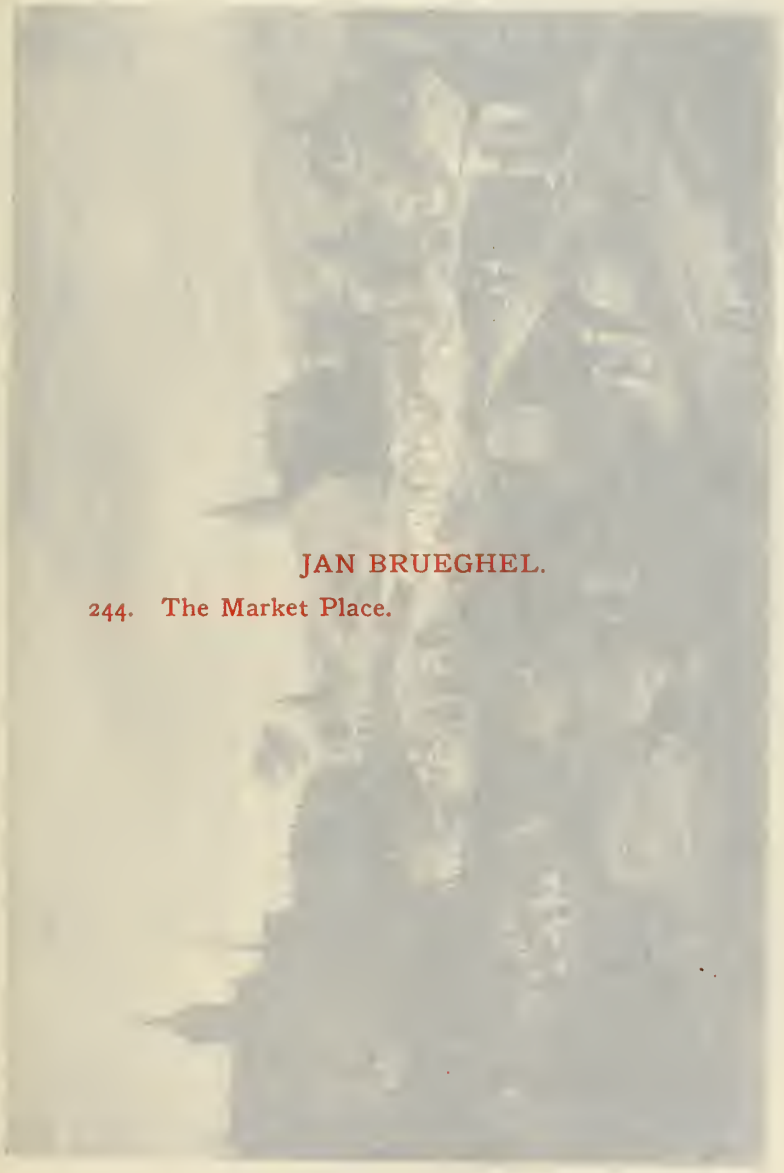
BUST OF A YOUNG GIRL.
On canvas, 17¼ x 14.
Formerly in the possession of Count Brucher.

HEEM,
Jan Davidsz de.
Dutch School.

ORN at Utrecht probably in 1600; died at Antwerp between October 14, 1683, and April 26, 1684. Fruit and flower painter. Son and pupil of David, the elder. He was the first to develop the art of fruit painting and was the best of this branch of art in the school to which he belonged. In the depth and richness of his coloring he sometimes approaches Rembrandt. His works are found in many celebrated museums and are very valuable.

57.

FRUIT PIECE.
On canvas, 15¾ x 21.



JAN BRUEGHEL.

244. The Market Place.

SIR ANTHONY VAN DYCK.

74. Portrait of a Genoese Nobleman.

PAULUS MOREELSE.

123. The Queen of Bohemia.

SIR ANTHONY VAN DYCK.

74. Portrait of a Genoese Nobleman.

PAULUS MORELSE

123. The Queen of Bohemia.

AGNOLO BRONZINO.

62. Full Length Portrait.

AGNOLO BRONZINO

62. Full Length Portrait

WEENIX,
(Weeninckx) Jan Baptista.
Dutch School.

BORN at Amsterdam, 1621; died at Huister Mey near Utrecht before October 31, 1664. Genre, landscape and animal painter. Pupil of Jan Micker, Abraham Bloemart and of Nicolaas Moeyaert. He went to Rome in 1643 and was employed by Cardinal Pamfili, afterwards Pope Innocent X. On his return to Holland in 1647, he settled at Amsterdam and afterwards at Utrecht. He was an eminent Dutch painter.

58.

THE FAMILY CONCERT.
On canvas, 53½ x 68.
Signed and dated: J. B. Weenix, A. O., 1656.

METSU,
Gabriel.
Dutch School.

BORN at Leyden, 1630; died at Amsterdam, 1667. Portrait and genre painter. Son of Jacob Metsu, a Fleming, living in Holland and who likely gave him his first instruction. His style was evidently formed by studying the works of Gerard Dou, Frans van Mieris, Terburg, Jan Steen and Rembrandt. "These men were all superior to him in invention and the delineation of character, but Metsu obtained a grace of expression and an elegance in demeanor, which left him without a rival in the old

Dutch school." He entered the guild of Leyden in 1648, but left there in 1650 to settle in Amsterdam. Was married in 1658. Given the freedom of the city in 1659.

59.
"TWELFTH NIGHT." ("LE ROI BOIT.")
On canvas, 17½ x 21.
From the Collection of John Smith.
From the Collection of Mr. Webb.
From the Collection of P. Morton.
Described in Smith's Catalogue Raisonné, Vol. IV., page 104, No. 98.

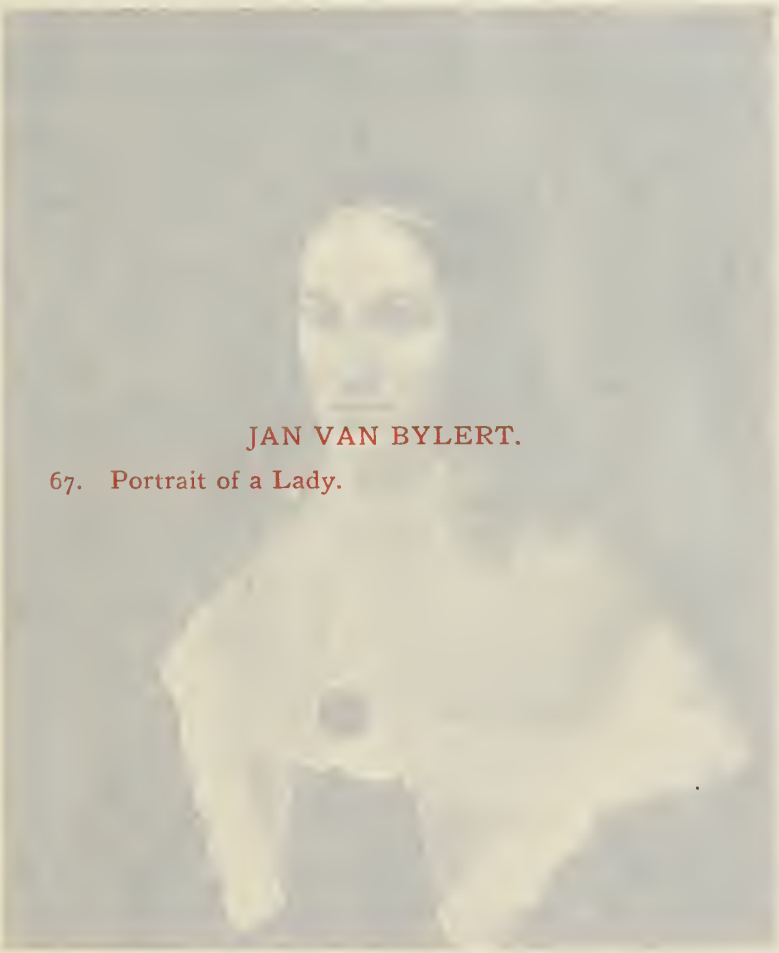
60.
DYCK, Sir Anthony van. See No. 2.
ADORATION OF SHEPHERDS.
On canvas, 16 x 23.

61.
DYCK, Sir Anthony van. See No. 2.
PORTRAIT OF A BURGOMASTER.
On canvas, 38½ x 49¾.
From the Collection of Sir Ch. Robinson.

62.
BRONZINO, Agnolo. See No. 28.
FULL LENGTH PORTRAIT.
On canvas, 45 x 75¼.

BORN at Amsterdam. Marine painter. Pupil of Albert Cuyp. Was given the freedom of Amsterdam in 1653.

CAPELLE, Jan van der. Dutch School.
63.
A WINTER SCENE.
On panel, 24¼ x 21¾.



JAN VAN BYLERT.

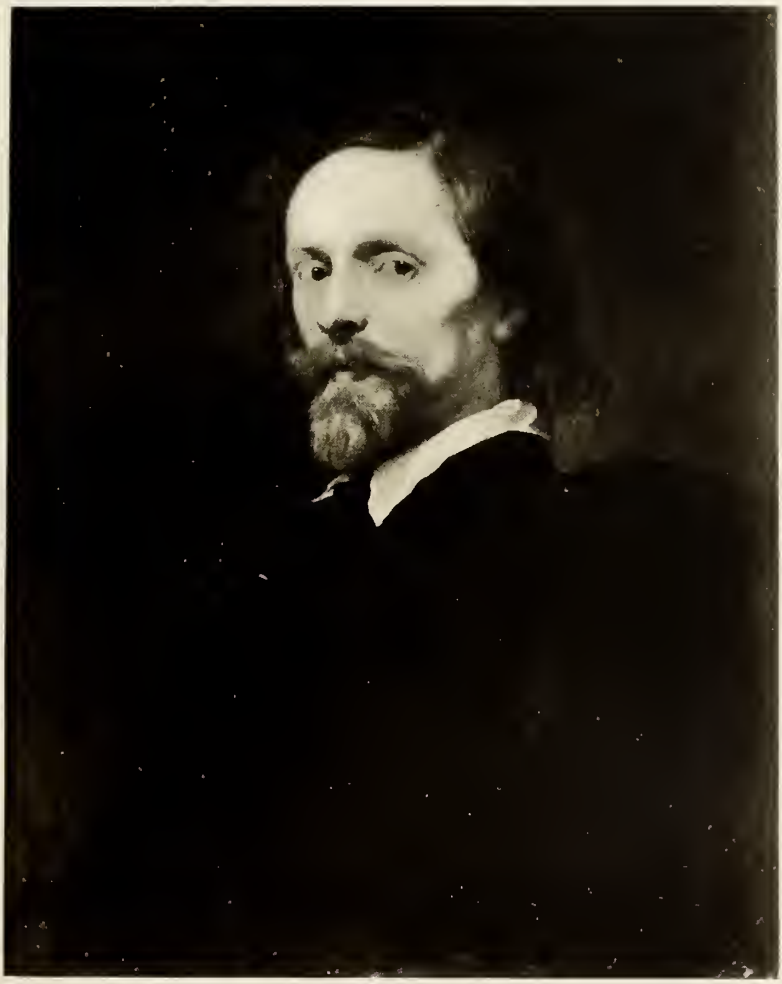
67. Portrait of a Lady.

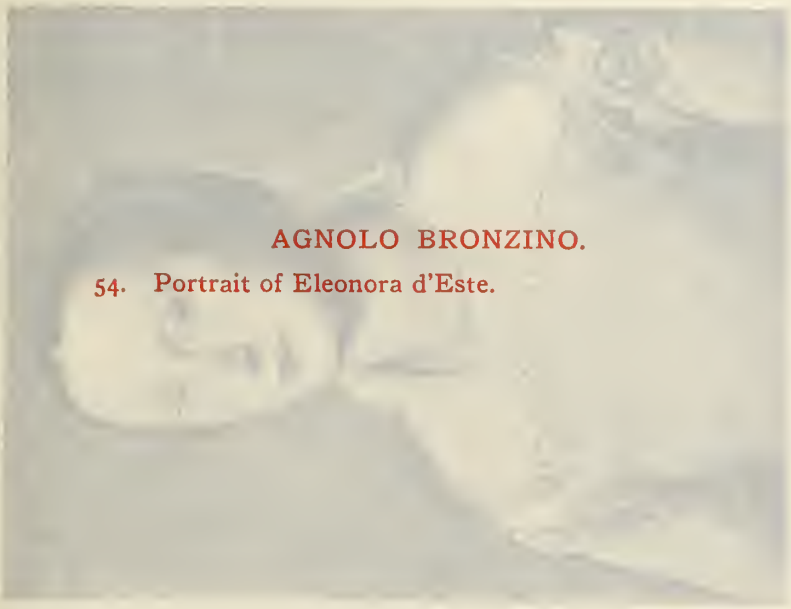
SIR ANTHONY VAN DYCK.

65. Head of a Man.

SIR ANTHONY VAN DYCK

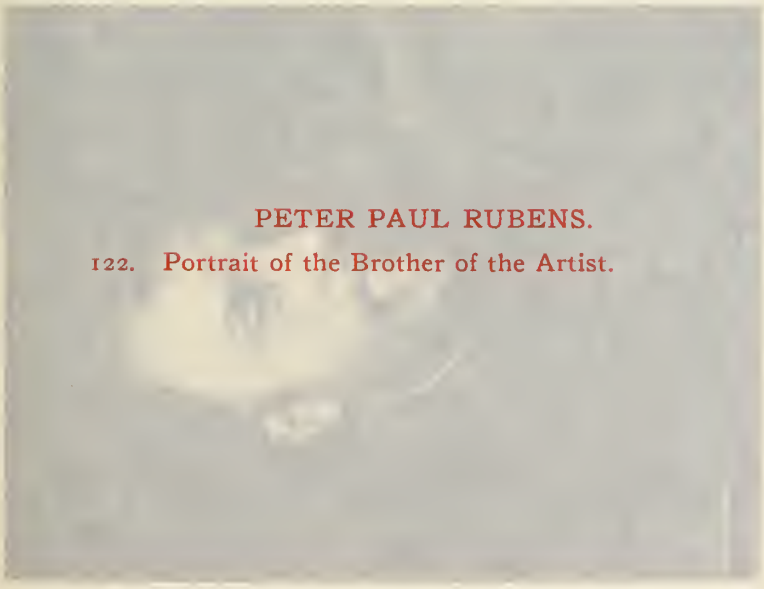
65. Head of a Man.





AGNOLO BRONZINO.

54. Portrait of Eleonora d'Este.



PETER PAUL RUBENS.

122. Portrait of the Brother of the Artist.

AGNOLO BRONZINO.

54. Portrait of Eleonora d'Este.

PETER PAUL RUBENS.

122. Portrait of the Brother of the Artist

ANN 55. AVGE

RUISDAEL,

(Ruysdael) Jacob van.
Dutch School.

BORN at Haarlem, 1625 (?); died there, buried, March 14, 1682. Landscape painter. Son and pupil of Izack van Ruisdael. He failed of recognition by his contemporaries and consequently acquired little money from his art, and in 1681 he was so poor, that some of his fellow-members of the Mennonite sect asked the burgomaster of Haarlem to admit him to the public hospital. He was the greatest of the Dutch landscape painters and was an etcher as well. The figures in his landscapes are by Eglon van der Neer, Berchem, Vermeer, Adriaan van de Velde, Wouwerman and Lingelbach. In 1648 he became a member of the guild of St. Luke at Haarlem and in 1659 he was given the rights of citizenship at Amsterdam.

64.
"LE CHÂTEAU FORT."
On canvas, 26¼ x 19½.
Signed below on a rock to the right, J. Ruisdael.
From the Collection of A. Auguiot, 1875.
From the Collection of Max Kann.

65.
HEAD OF A MAN.
On canvas, 21 x 26½.

DYCK,

Sir Anthony van.
See No. 2.

CEULEN,
(Keulen) Cornelis Janson van.
Dutch School.

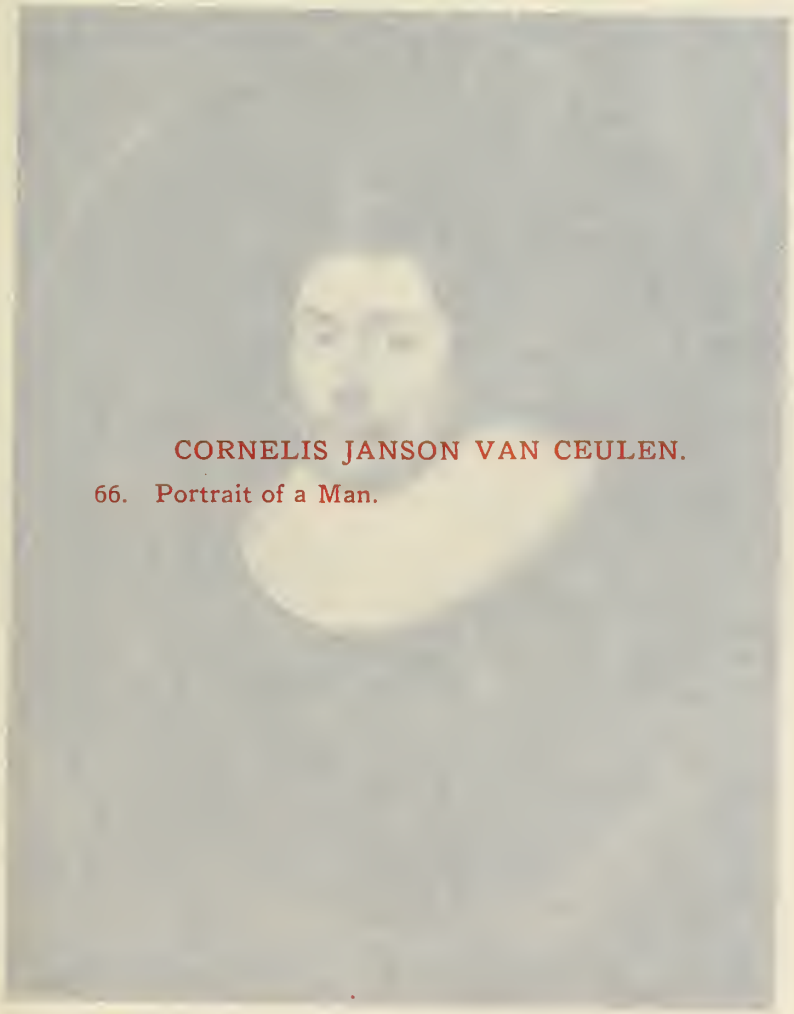
ORN at Amsterdam (?) about 1590; died between 1662 and 1664. Portrait painter. At the first he painted in the Dutch school, but under Van Dyck, with whom he worked eight years at the court of Charles I. he showed very plainly the influence of the Flemish master. Was in England from 1618-48, then returned to his own country and settled in Utrecht.

66.
PORTRAIT OF A MAN.
On panel, 30 x 23½.

BYLERT,
(Bylaert) Jan van.
Dutch School.

ORN at Utrecht; died there after 1669. Genre painter. Pupil of Abraham Bloemaert. Went to France and Rome working there for a number of years, returning to Utrecht about 1630. His pictures are very rare. Master of the Utrecht guild in 1630, in 1632, and many times afterward, mentioned as its dean.

67.
PORTRAIT OF A LADY.
On panel, 25½ x 22.



CORNELIS JANSON VAN CEULEN.

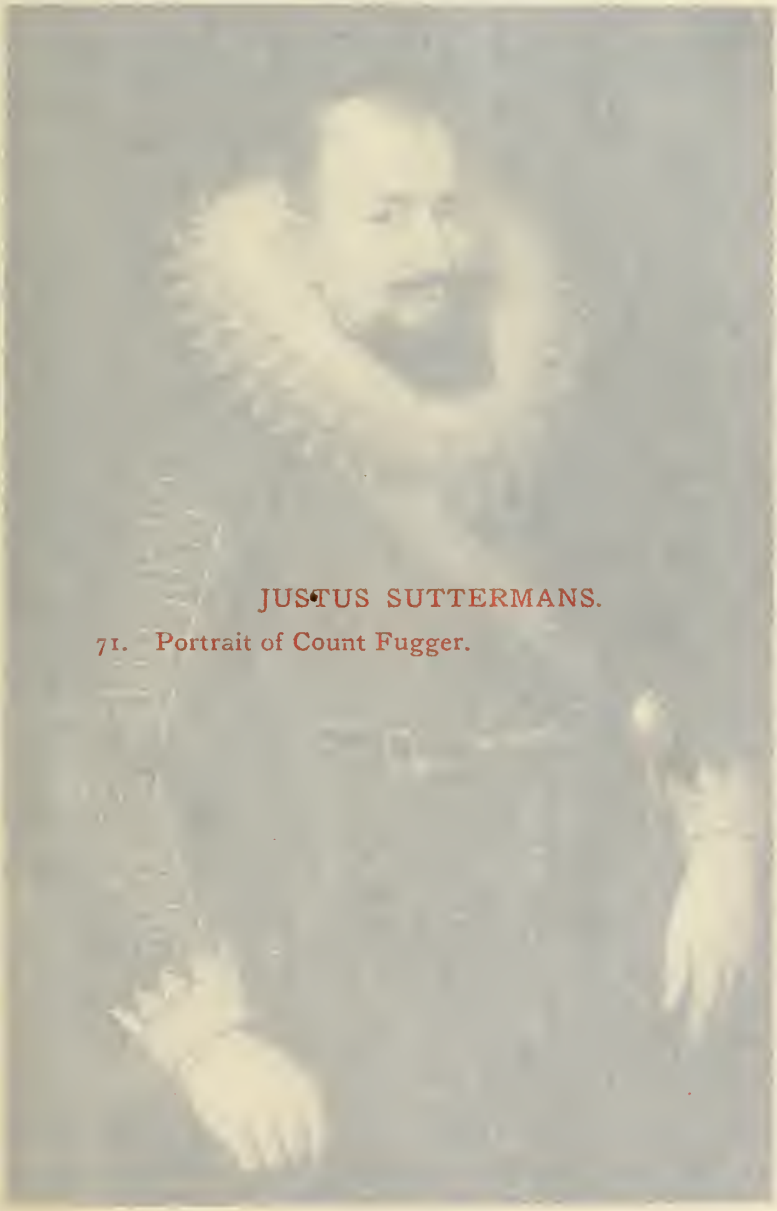
66. Portrait of a Man.

CORNELIS JANSON VAN CEULEN.

69. Portrait of a Lady.

CORNELIS JANSON VAN CEULEN.

69. Portrait of a Lady



JUSTUS SUTTERMANS.

71. Portrait of Count Fugger.

71. Portrait of Count [illegible]

DOU,
(Dov, Dow, Douw)
Gerard.
Dutch School.

BORN at Leyden, April 7, 1613; died there, buried, February 9, 1675. Genre painter. In 1622 he received his first instruction in drawing from the engraver, Bartholomeus Dolendo; in 1624 was apprenticed to the glass painter, Kouwenhoven, and in 1628 entered Rembrandt's studio. His subjects were chosen from the family life of the middle and lower classes, many of these pictures are effects of the dusk or candle-light, which he was able to treat in a most skilful manner.

68.
A HERMIT IN PRAYER.
On panel, 17 x 13.
Signed on the back of a book, G. Dou.
From the Collection of Dr. Leroy d'Etiolles.

69.
PORTRAIT OF A LADY.
On canvas, 47¼ x 34¾.
Inscribed below on the right, Aetatis Suae 44, 1627.

CEULEN,
(Keulen) Cornelis Janson van.
See No. 66.

KOEDYCK,
Nicolaas.
Dutch School.

BORN at Zaandam, 1681. Portrait and genre painter after the style of Pieter de Hooch. He was the last Dutch painter of any importance belonging to the old period.

70.
DUTCH INTERIOR.
On canvas, 30¼ x 24½.

SUTTERMANS,

(Sustermans)
Justus (Joost)
Flemish School.

BORN at Antwerp, baptized, September 28, 1597; died at Florence, April 23, 1681. Portrait painter. Pupil of Willem de Vos and in Paris of Frans Pourbus, the younger; was there three years, then went to Italy. At Florence, patronized by the Grand Dukes Cosimo II. and III. and Ferdinand II. From 1623-24 he was in Vienna and warmly received by the emperor, painting his portrait and those of the royal family. In 1627 was called to Rome and painted the portrait of Pope Urban VII. In the service of the emperor at Innsbruck 1652-53, then returned to Florence. Rubens and Van Dyck were among his friends.

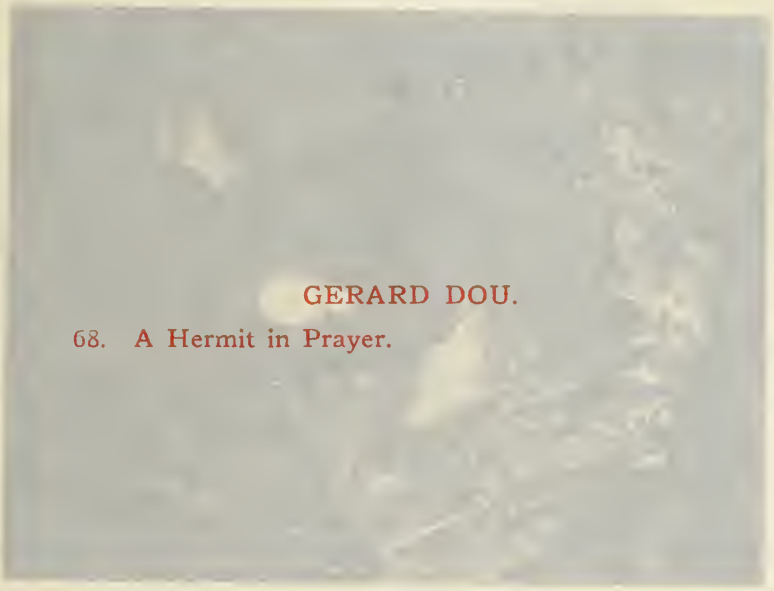
71.

PORTRAIT OF COUNT FUGGER.
On canvas, 40 x 26.

GOYEN,

Jan van.
Dutch School.

BORN at Leyden, January 13, 1596; died at The Hague, 1656. Landscape and marine painter. Pupil of Esaias van de Velde in Haarlem about 1616, having previously studied under other artists of no note. He made a tour through France then settled in Leyden and married in



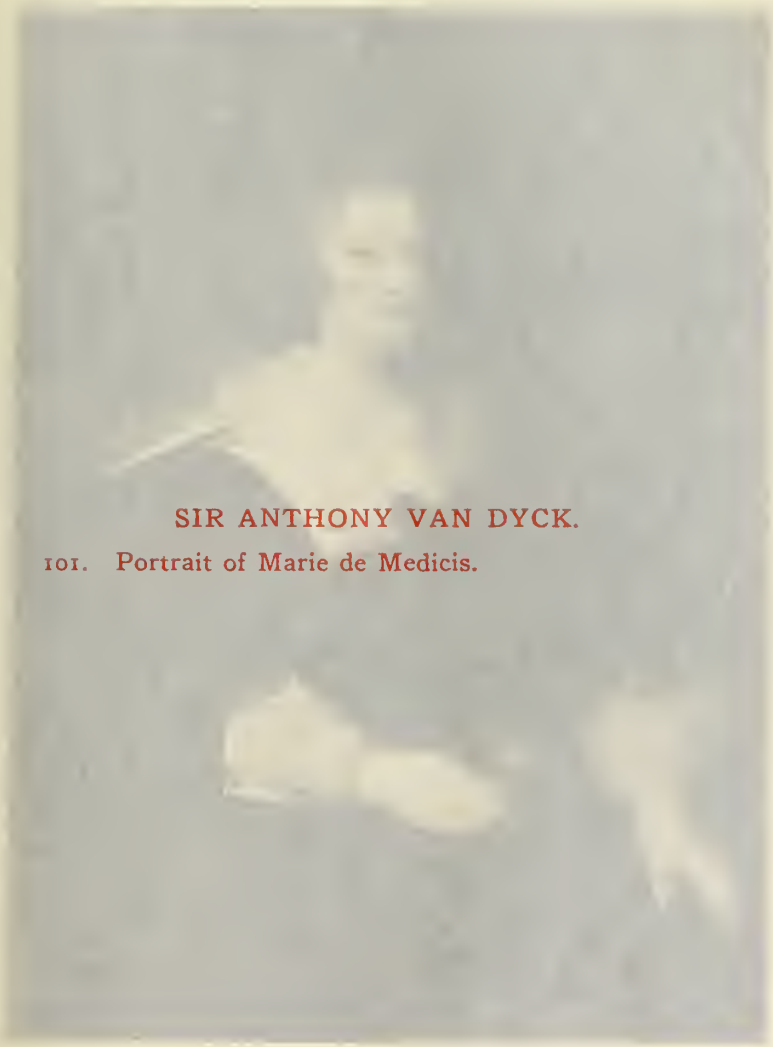
GERARD DOU.

68. A Hermit in Prayer.

GERARD DOU.

73. Rembrandt in his Studio.

BORN at Antwerp, [illegible] September 28, 1577; died at Madrid, [illegible] 1640. Flemish painter. Pupil of Adam van Noort, Tobias Verhaecht, Otto van Veen and Wenzel Coebergher; was court painter to the Archduke Albert and Archduchess Isabella, governors of the Netherlands, and was employed on many important commissions. In 1600 he went to Italy, [illegible] Mantua, [illegible] Genoa, [illegible] Rome, [illegible] Venice, [illegible] Florence, [illegible] Genoa, [illegible] Milan, [illegible] Turin, [illegible] Genoa, [illegible] Milan, [illegible] Genoa, [illegible] Rome, [illegible] Florence, [illegible] Venice, [illegible] Mantua

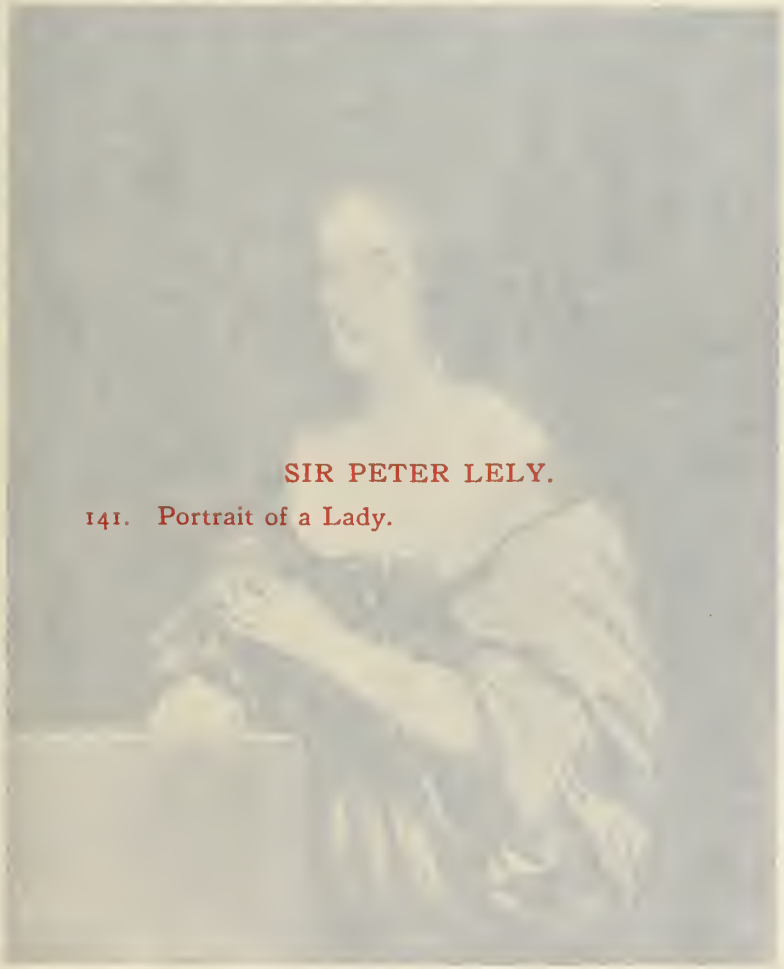


SIR ANTHONY VAN DYCK.

101. Portrait of Marie de Medicis.

SIR ANTHONY VAN DYCK

101 Portrait of Marie de Medici.



SIR PETER LELY.

141. Portrait of a Lady.

SIR PETER LELY.

141. Portrait of a Lady.

1618. Went to The Hague to live in 1631 where he was made president of the guild in 1640. His daughter married the artist, Jan Steen.

72.
LANDSCAPE WITH COTTAGES.
On panel, 16½ x 15.
Signed and dated 1626.

Sale, Sotheby. New York 17 June 1982 (118)

73.
REMBRANDT IN HIS STUDIO.
On panel, 23¾ x 16¾.
Signed on the scroll.

DOU,
(Dov, Dow, Douw)
Gerard.
See No. 68.

74.
PORTRAIT OF A GENOESE NOBLEMAN.
On canvas, 45 x 37.
From the Collection of Sir Ch. Robinson.

DYCK,
Sir Anthony van.
See No. 2.

ORN at The Hague, 1572 (?); died there, buried, June 21, 1657. Portrait painter, showing great skill in his pictures of assemblies of magistrates and corporations. Master of The Hague guild in 1615.

RAVESTEYN,
(Ravestein) Jan van.
Dutch School.

75.
A DUTCH LADY.
On canvas, 35¾ x 27.
Inscribed in the upper left hand corner, "Aetatis 20, 1617."

VERSPRONCK,

(Versprong) Jan.
Dutch School.

BORN at Haarlem, 1597; died there, buried, June 30, 1662. Portrait painter. Son of Cornelis Engelszen Verspronck, a painter. Pupil of Frans Hals. Influenced in his later work by Rembrandt. Master of Haarlem guild in 1632.

·76.
PORTRAIT OF AN OLD LADY.
On canvas, 29¼ x 23¼.

OCHTERVELT,

(Uchtervelt) Jacob.
Dutch School.

BORN at Rotterdam (?), flourished there second half of 17th century, died before 1710. Genre painter. Supposed pupil of Frans van Mieris, the elder, also said to have been at the studio of Berchem at the same time as Pieter de Hooch; influenced by Metsu and Terburg. Mentioned as member of Rotterdam guild in 1667-72.

·77.
DUTCH INTERIOR.
On canvas, 24 x 20½.

JAN STEEN.

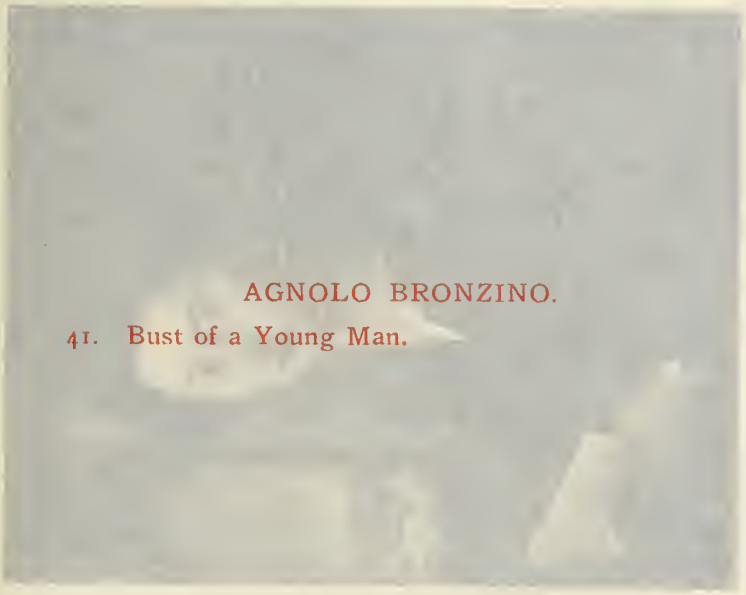
117. Girl Frying Cakes.

ORN at Haarlem, [illegible] 1670, buried June [illegible] 1704. Portrait painter. Scholar of Engelbert Verdussen, a painter. Pupil of [illegible] 1686. Influenced to [illegible] work by Rembrandt. [illegible] of Haarlem guild in [illegible]

PORTRAIT OF AN OLD LADY.

ORN at Rotterdam [illegible] flourished there [illegible] of 17th century, died [illegible] 1720. Genre painter, [illegible] pupil of Frans Mieris, the elder, [illegible] to have been at the [illegible] benches at the same [illegible] Mieris and Verkolje [illegible] member of Rotterdam guild in 1691-92.

[illegible]



AGNOLO BRONZINO.

41. Bust of a Young Man.

JACOB GERRITSZ CUYP.

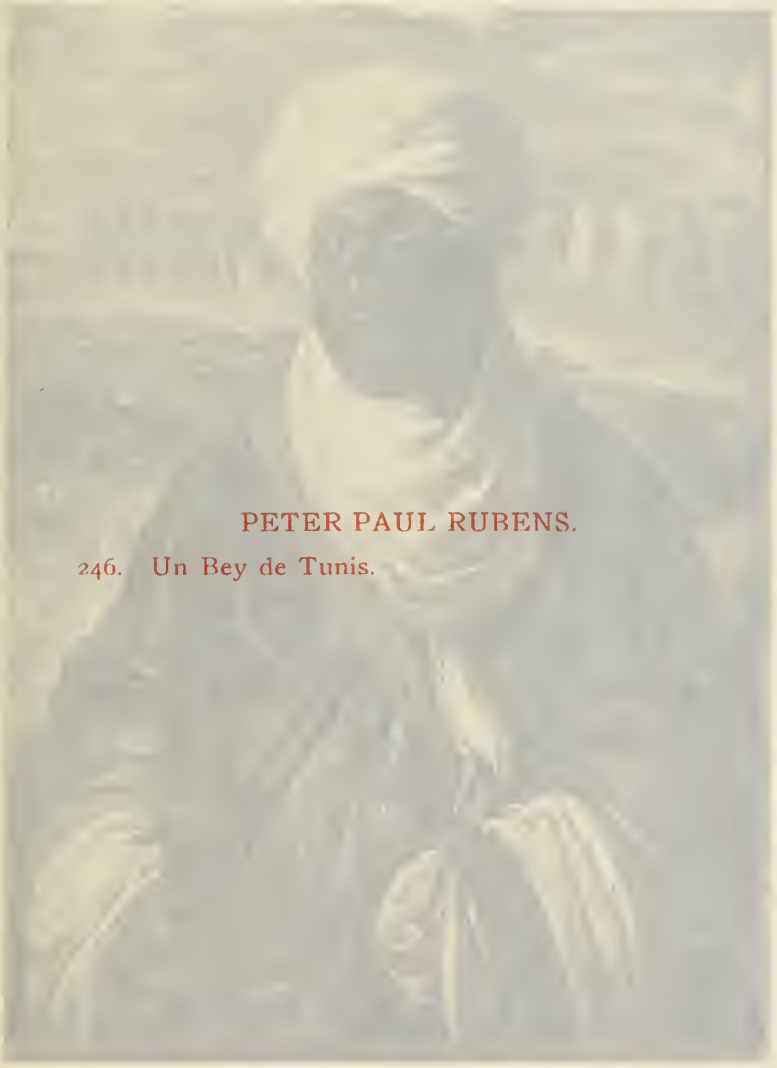
95. Portrait of a Lady Abbess.

AGNOLO BRONZINO.

41. Bust of a Young Man

JACOB GERRITSZ CUYP.

95 Portrait of a Lady Abbess



PETER PAUL RUBENS.

246. Un Bey de Tunis.

PETER PAUL RUBENS

246 Un Rey de Tunes

78.
SHEEP SHEARING.
On canvas, 23½ x 29.
Signed below on the left, "J. Wx."
From the Collection of M. Pierard.
From the Collection of Dr. Leroy d'Etiolles.

WEENIX,
(Weeninckx)
Jan Baptista.
See No. 58.

79.
PORTRAIT OF A YOUNG LADY.
On panel, 41½ x 29.
Inscribed on the right, Ao 1631.
From G. Smith's Collection.

RAVESTEYN,
(Ravestein) Jan van.
See No. 75.

HONDECOETER,
(Hundekoeter) Melchior D'.
Dutch School.

BORN at Utrecht, 1636; died at Amsterdam, April 3, 1695. Animal and bird painter. Son and pupil of Gysbert Hondecoeter and his uncle Jan Baptista Weenix. He was a member of The Hague guild from 1659-63; in 1688 he obtained the freedom of Amsterdam.

80.
POULTRY YARD.
On canvas, 37¾ x 45 3-5.

HALS, Frans. (the younger) Dutch School.

BORN at Haarlem between 1617 and 1623; died there after 1669. Genre and still-life painter. Son and pupil of Frans, the elder. He copied many of his father's pictures.

· 81.

PORTRAIT OF A BURGOMASTER.

On canvas, 28 x 22¾.

Inscribed on the right: Aetatis Suae 32, Ao 1647.

From the Collection of Prince Albert de Hohenzollern.

NEER, Aart van der. Dutch School.

BORN at Amsterdam, 1603; died there, November 9, 1677. A landscape painter noted for his pictures of the setting sun and of moonlight.

· 82.

WINTER IN HOLLAND.

On canvas, 22½ x 30½.

Signed with monogram.

From the Collection of Ivan Tourgueneff.

From the Collection of E. Rothan.

· 83.

DYCK, Sir Anthony van. See No. 2.

PORTRAIT OF A LADY OF THE SPINOLA FAMILY.

On canvas, 42½ x 32¼.

From Sir H. Hawley's Collection.

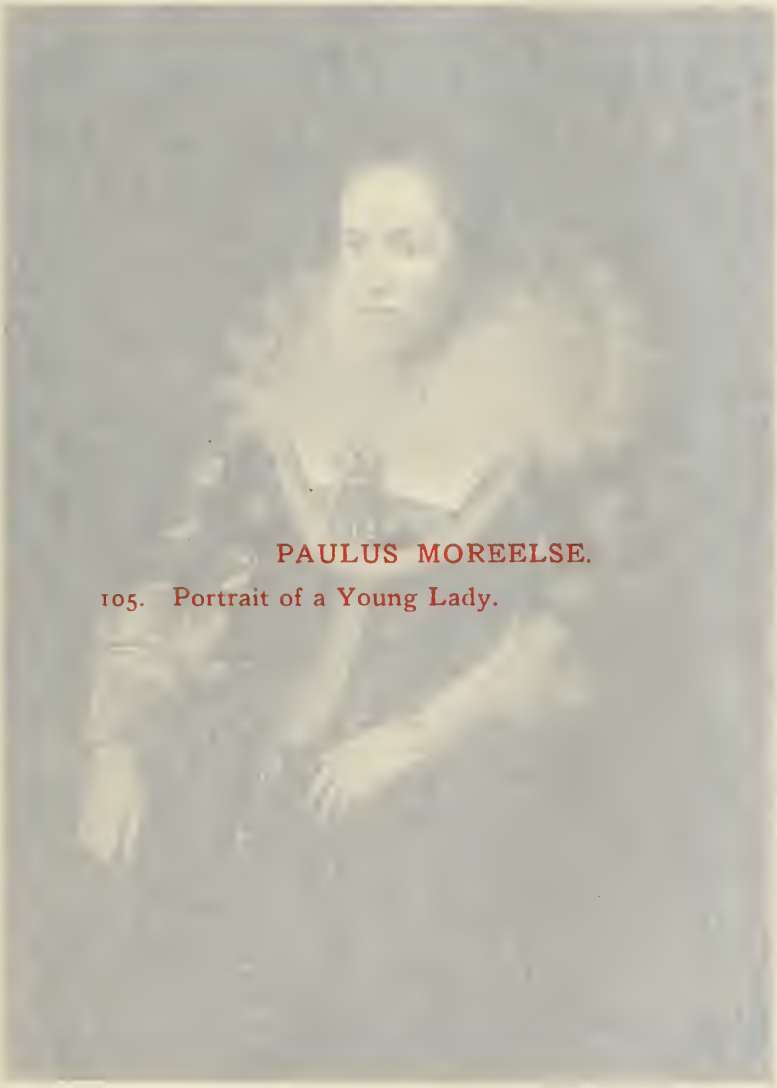
Ch. Sedelmeyer Paris (K & K. p 151.)

MICHIEL JANSZEN VAN MIEREVELT.

243. Portrait of an Old Man.

MICHIEL JANSZEN VAN MIERVELT.

243. Portrait of an Old Man.

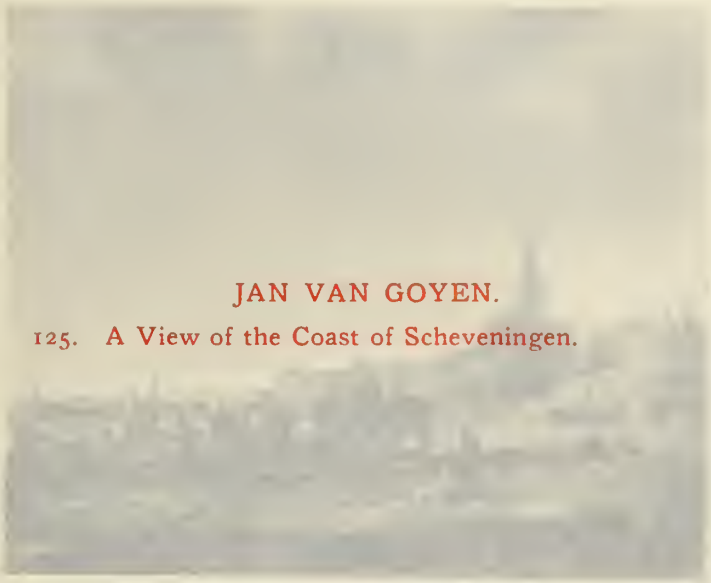


PAULUS MOREELSE.

105. Portrait of a Young Lady.

PAULUS MORELSE

105. Portrait of a Young Lady.



JAN VAN GOYEN.

125. A View of the Coast of Scheveningen.

AART VAN DER NEER.

82. Winter in Holland.

JAN VAN GOYEN

125. A View of the Coast of Scheveningen

AART VAN DER NEER

82 Winter in Holland.

BORN at Amsterdam, 1596 or 1597; died there, buried November 19, 1679. History, genre and portrait painter. Rembrandt's influence is seen in his portraits. The smaller works of this artist are his best.

KEYSER,
Thomas de.
Dutch School.

84.
PORTRAIT OF THE WIFE OF THE BURGOMASTER, SIEBERT STADEN.
On panel, 42½ x 32.
Inscribed on the upper right hand corner: "Anno Aetatis Suae, 24, 1627. T. de Keyser," Fecit.

ORN at Dordrecht, 1575; died after 1649. Portrait and animal painter. Pupil of Abraham Bloemaert. With Izak van Hasselt, Cornelis Tegelberg and Jacques Grief, he founded a guild of St. Luke in Dordrecht in 1642. He was one of that group of masters who led Dutch art to its high development in the great genius of Rembrandt.

CUYP,
Jacob Gerritsz.
(Jan Gerritsen)
Dutch School.

85.
PORTRAIT OF AN OLD LADY.
On panel, 39¼ x 22¾.

HOBBEMA,

Meyndert. (Minderhout, Meindert)
Dutch School.

BORN at Koeverden or at Amsterdam (?) 1638; died at Amsterdam, buried, December 14, 1709. Landscape painter. He was the pupil and intimate friend of Ruysdael and the two worked very much alike. Most of his paintings are in England where he had much more honor than in his own land. Adriaan van de Velde, Philips Wouwerman and other artists often painted the figures in his pictures. He was one of the best of the Dutch landscape painters.

86.
GRAND LANDSCAPE.
On canvas, 39¾ x 52½.
Signed and dated 1663.
From the Collection of Th. Emmerson, 1835.
From the Collection of A. Hope, 1894.
Described in Smith's Catalogue Raisonné, Vol. VI. page 149.

CUYP,

(Kuyp) Aelbert.
Dutch School.

BORN at Dordrecht October, 1620; died there, buried November 6, 1691. Animal, landscape and marine painter. Son and pupil of Jacob Gerritsz Cuyp. His name was presented for membership in the regency of Dordrecht to the Stadtholder William III. in 1672. He be-

JAN VAN RAVESTEYN.

75. A Dutch Lady.

ORN at Koewarden [illegible] Amsterdam (?) 1638. [illegible] at Amsterdam, buried [illegible] ember 14, 1709. Land[illegible] painter. He was the [illegible] and intimate friend of [illegible] died and the two were very much alike. Many [illegible] are in England where he had much [illegible] from in his own hand. Adriaan van de V[illegible] Wouwerman and other artists often painted [illegible] figures in his pictures. He was one of the best [illegible] Dutch landscape painters.

JAN VAN RAVESTEYN

A Dutch Lady

Sumerson, 1835.

[illegible], 1834.

[illegible] Kunstlievende Natuurtje, Vol. VI, [illegible]

ORN at Dordrecht [illegible] 1666; died there, buried [illegible] ember 6, 1731. Ani[illegible] landscape and marine pa[illegible] n. Son and pupil of Je[illegible] Cuyp. He was [illegible] was presented for naturali[illegible] ship in the regency of [illegible] William III in 1676. He [illegible]

MICHIEL JANSZEN VAN MIEREVELT.

111. Portrait of an Old Lady.

MICHIEL JANSZEN VAN MIEREVELT.

III. Portrait of the Artist.

JAN DE BRAY.

30. Portrait of a Dutch Admiral.

JAN DE BRAY.

30. Portrait of a Dutch Admiral.

gan by painting still-life, birds, etc. and a few portraits which he signed A. C., afterwards he painted figures, cattle, meadows and winter scenes, which he signed with his whole name. Most of his pictures are to be found in England, where they are valued very highly. In his later pictures Claude is his only rival and he surpasses him in the glow of light he is able to diffuse over a canvas.

87.
PORTRAIT OF A LADY.
On panel, 25½ x 19½.
From the Salting Collection.

88.
TWO ANGELS HOLDING A GARLAND OF FRUIT.
On canvas, 52 x 57.
From the Collection of Dr. Leroy d'Etiolles.

RUBENS,
Peter Paul.
See No. 33.

BORN, 1590 or 1591; died between 1650 and 1656.

ELIAS,
Nicolaes.
Dutch School.

89.
BUST PORTRAIT OF A DUTCH OFFICER.
On panel, 14½ x 12.

90.
PORTRAIT OF A GENTLEMAN.
On panel, 25½ x 19½.
From the Salting Collection.

CUYP,
(Kuyp) Aelbert.
See No. 87.

POURBUS,

Frans. (the younger)
Flemish School.

BORN at Antwerp, 1570; died at Paris, buried, February 19, 1622. History and portrait painter. Son and pupil of Frans, the elder; he was a finer painter than his father and his pictures are preferred to his. Free of the guild in 1591, court painter from 1600 to Vincenzo Gonzaga I. Duke of Mantua; from 1610 he flourished in France at the court of Henry IV.

91.

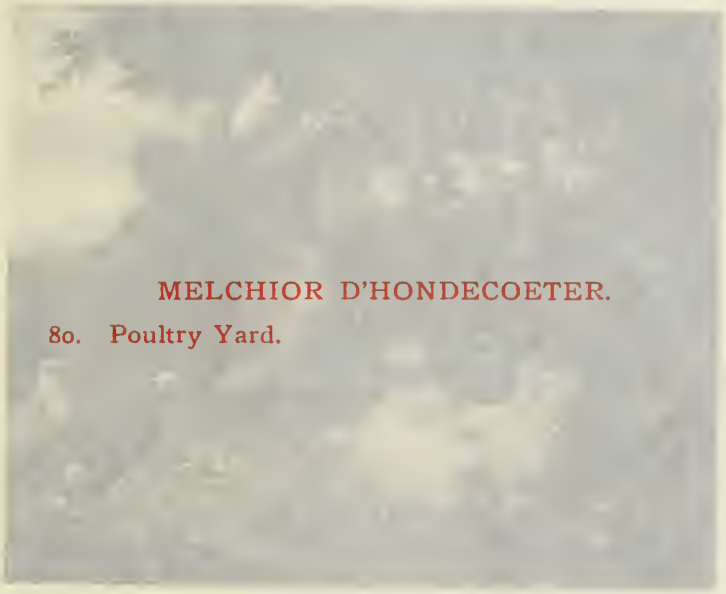
BUST OF A GENTLEMAN; SAID TO BE CHARLES V.

On canvas, 18½ x 14¾.

VELDE,

Willem van de.
(the younger)
Dutch School.

BORN at Amsterdam, 1633; died at Greenwich, England, April 6,1707. Marine painter. Son and pupil of Willem van de Velde, the elder, and pupil of Simon de Vlieger. His father in his early years was a sailor and his son often accompanied him on his sea voyages, and with him entered the service of Charles II. of England in 1675. He returned to Holland in 1686 for a short time, being recalled to England by James II. He is the greatest marine painter of the Dutch school.



MELCHIOR D'HONDECOETER.

80. Poultry Yard.

JAN BAPTISTA WEENIX.

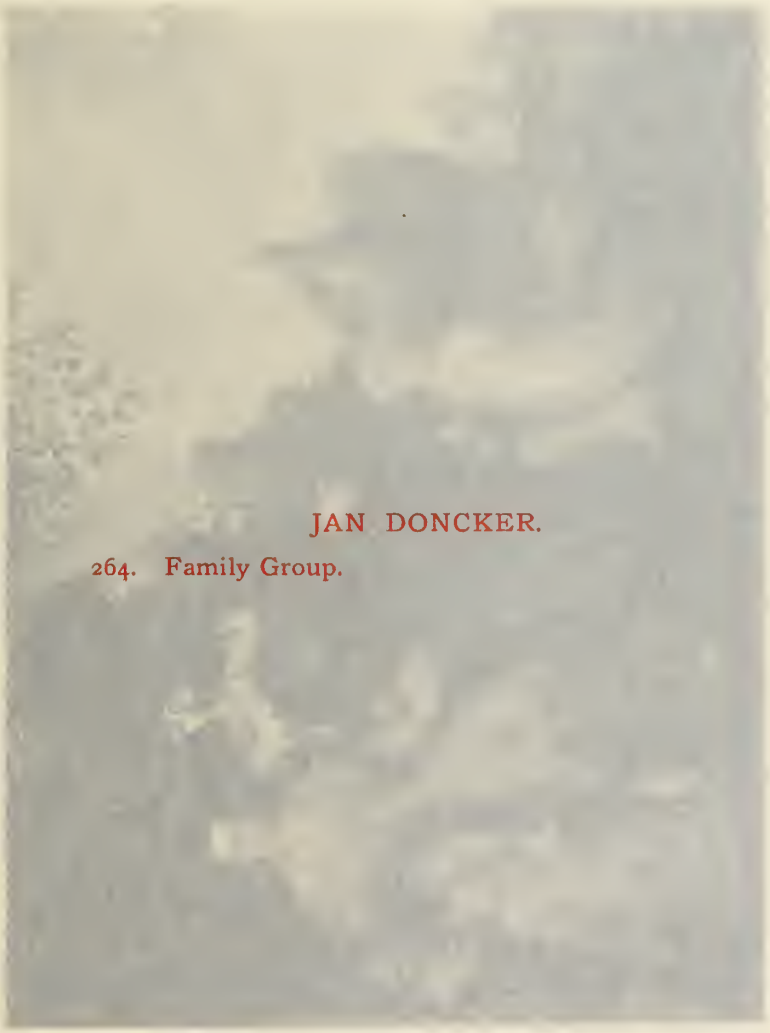
78. Sheep Shearing.

MELCHIOR D'HONDECOETER.

89. Poultry Yard.

JAN BAPTISTA WEENIX.

78. Sheep Shearing.

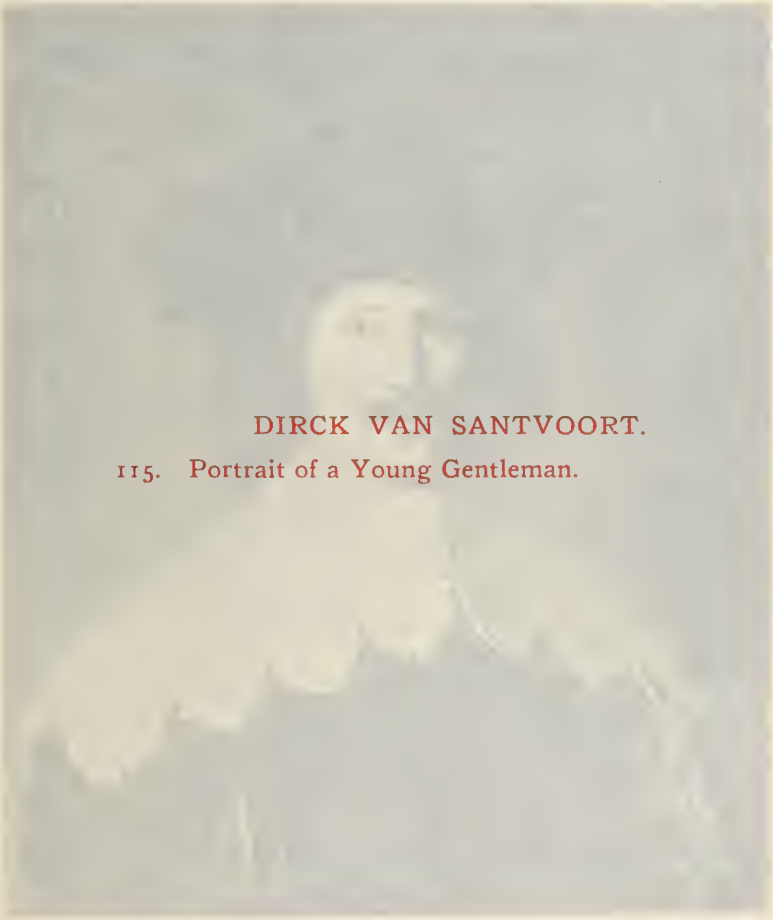


JAN DONCKER.

264. Family Group.

JAN DONCKER.

264. Family Group.



DIRCK VAN SANTVOORT.

115. Portrait of a Young Gentleman.

DIRCK VAN SANTVOORT

115. Portrait of a Young Gentleman

92.

NAVAL ENGAGEMENT.
On canvas, 22½ x 29½.
Signed on a floating plank on the left: "W. V. Velde."
From the Collection of M. F. Niewenhuys.
Engraved by Champollion.

93.

PORTRAIT OF A BURGOMASTER.
On canvas, 34¾ x 46½.

DYCK,
Sir Anthony van.
See No. 2.

94.

PORTRAIT OF SIEBERT STADEN, BURGOMASTER OF COLOGNE.
On panel, 42½ x 32.
In the upper left hand corner are the family arms and the inscription, "Anno Aetatis Suae 1627," and the signature "T. de Keyser" fecit.

KEYSER,
Thomas de.
See No. 84.

95.

PORTRAIT OF A LADY ABBESS.
On panel, 27¾ x 22½.
From the Collection of Van Yonkers, Holland.

CUYP,
Jacob Gerritsz.
See No. 85.

OSTADE,
Adriaan van.
Dutch School.

ORN at Haarlem, 1610; died there, April 27, 1685. Genre painter and etcher. A favorite pupil of Frans Hals. After 1640 was under Rembrandt's influence. As a teacher he had many pupils, the famous Jan Steen being one of them.

96.

PEASANTS MERRY-MAKING.
On panel, 22½ x 31½.
Signed below "A van Ostaden 1635."
From the Collection of Prince Liechtenstein.
Engraved and described in "Kunstschätze Wien's."

97.

POURBUS,
Frans. (the younger)
See No. 91.

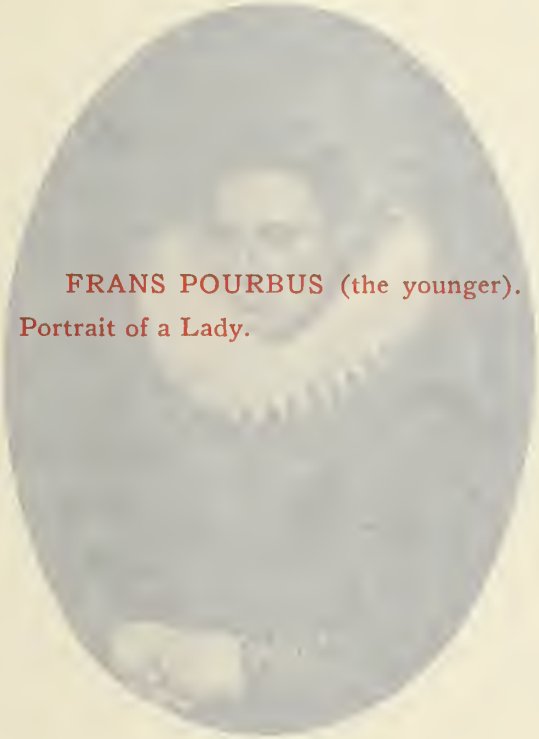
PORTRAIT OF A LADY.
On panel, 36½ x 27½.

VICTORS,
(Victoor, Fictoor) Jan.
Dutch School.

ORN about 1620; died at Amsterdam after December 1672. History, genre, portrait and landscape painter. He is thought to have been a pupil of Rembrandt about 1635-40, his influence showing very plainly in Victors' biblical compositions.

FERDINAND BOL.

116. Portrait of a Dutch Lady.



FRANS POURBUS (the younger).

97. Portrait of a Lady.

IL CANALETTO.

42. View of Dogana Vecchia, Venice.

FRANS POURBUS (the younger)

97. Portrait of a Lady

IL CANALETTO.

42. View of Dogana Vecchia, Venice

JACOPO TINTORETTO.

263. Portrait of a Venetian Nobleman.

263. Portrait of a Venetian Nobleman

JACOPO TINTORETTO

98.
A VILLAGE STREET SCENE.
On canvas, 36¼ x 43½.

KETEL,
Cornelis.
Dutch School.

ORN at Gouda, March 15, 1548; died at Amsterdam, buried, August 8, 1616. Portrait painter. Pupil of Anthonie van Montfoort in Delft, afterwards he went to Paris and Fontainebleau. Returning to Gouda he went from there to London in 1573; painted Queen Elizabeth and some of the members of her court in 1578 and in 1581 he came to live in Amsterdam.

99.
PORTRAIT OF A DUTCH LADY.
On panel, 41 x 26¾.

COQUES,
(Cocx) Gonzales.
(Gonsalve)
Flemish School.

ORN at Antwerp, 1618; died there April 18, 1684. Portrait painter. Pupil of Peeter Brueghel, the 3rd, from 1626-27, afterwards of David Ryckaert, the elder, whose daughter he married in 1643. His portraits are nearly all small and imitate Van Dyck's manner and from this he is sometimes called the "Little Van Dyck." His backgrounds are nearly always painted by other artists. Was free of the guild in 1640, its president in 1665-66 and again from 1680-81.

100 PORTRAIT OF A DUTCH FAMILY.
On panel, 27¼ x 20¼.
From the Collection of David Bailey, Esq.
From the Saltmarshe Collection, 1846.
From the A. Hope Collection, 1894.
Described in Smith's Catalogue Raisonné, No. 27.

DYCK,
Sir Anthony van.
See No. 2.

101 PORTRAIT OF MARIE DE MEDICIS.
On canvas, 45 x 33.
From the Collection of the Marquis de Gropallo, Genoa.

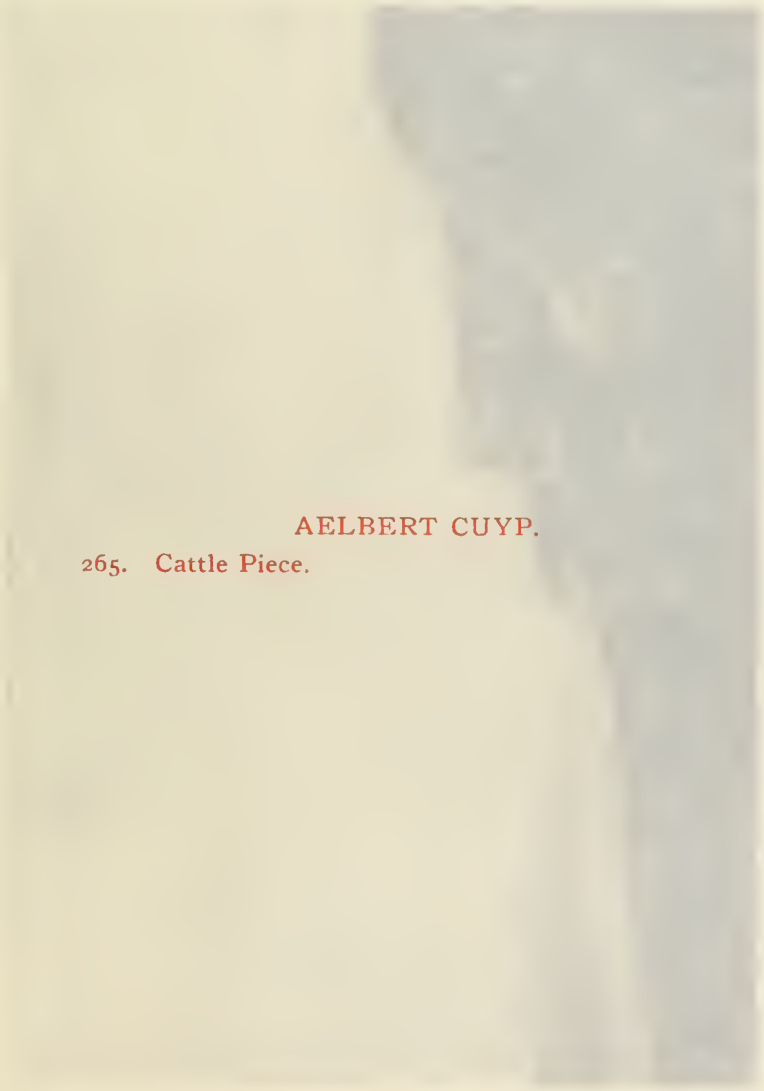
VERSPRONCK,
(Versprong) Jan.
See No. 76.

102 PORTRAIT OF A YOUNG DUTCH LADY.
On canvas, 39½ x 40½.
From the Pfungst Collection.

MOREELSE,
Paulus.
Dutch School.

BORN at Utrecht, 1571; died there, 1638. Portrait painter. Pupil of Mierevelt in Delft, finished his studies in Rome. Portraiture was his chief work but he painted a few historical and other subjects. "His style is noteworthy, as he was one of the forerunners of Rembrandt." Member of the Council and City Treasurer. Master of Utrecht guild in 1596.

103 PORTRAIT OF A YOUNG LADY.
On panel, 26¾ x 23¼.



AELBERT CUYP.

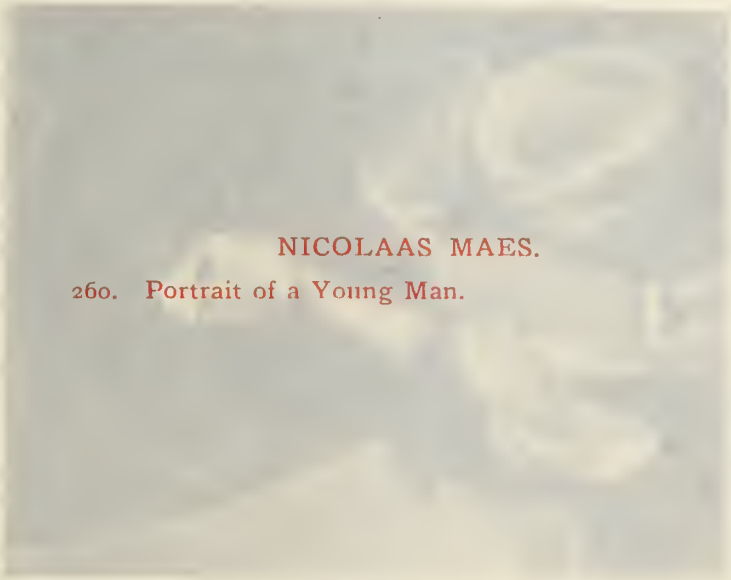
265. Cattle Piece.

JAN VERSPRONCK.

76. Portrait of an Old Lady.

JAN VERSPRONCK

76 Portrait of an Old Lady



NICOLAAS MAES.

260. Portrait of a Young Man.

BATTISTA DOSSI.

44. Portrait of a General in Armor.

NICOLAAS MAES

260. Portrait of a Young Man

BATTISTA DOSSI

44 Portrait of a General in Armor

BERCHEM,
(Berghem) Claas (Nicolaas) Pietersz.
Dutch School.

BORN at Haarlem, baptized, October 16, 1620; died at Amsterdam, February 18, 1683. Landscape, animal, history and portrait painter. Son and pupil of Pieter Claasz; pupil also of J. van Goyen, N. Moyaert, P. de Grebber, Jan Wils, whose daughter he married, and J. B. Weenix. In June, 1642, he entered the guild in Haarlem, working there until 1670, but finally settled in Amsterdam. He was more successful in his landscapes with figures and cattle than in any of the subjects he treated.

104.
DEPARTURE FOR THE CHASE.
On canvas, 21½ x 23¾.
From the Collection of M. E. May.

105.
PORTRAIT OF A YOUNG LADY.
On panel, 43¾ x 31⅓.

MOREELSE,
Paulus.
See No. 103.

106.
A NURSE AND CHILD.
On canvas, 38½ x 30.

MAES,
(Maas) Nicolaas.
See No. 32.

107.
COUNTESS OF EXETER.
On panel, 24¾ x 19.

CEULEN,
(Keulen) Cornelis Janson van.
See No. 66.

OSTADE,
Isaak van.
Dutch School.

ORN at Haarlem, baptized, June 2, 1621; died there, buried, October 16, 1649. Genre and landscape painter. Brother and pupil of Adriaan van Ostade, whom he imitated in many ways but selected different subjects, chiefly travellers at inns and various village scenes.

108.

WINTER SCENE IN HOLLAND.
On panel, 27¼ x 34½.
Signed in the centre of the sledges.

109.

HONTHORST,
Gerard van.
See No. 43.

PORTRAIT OF A PRINCE OF ORANGE.
On canvas, oval, 32¾ x 24¼.

MYN,
Herman van der.
Dutch School.

ORN at Amsterdam, 1684; died at London, 1741. Flower, portrait and history painter, the latter subject causing him to be called to the court of the Elector-Palatine. He came back to Holland in 1717, then went to Paris and afterwards to London, obtaining in that city

GERARD VAN HONTHORST.

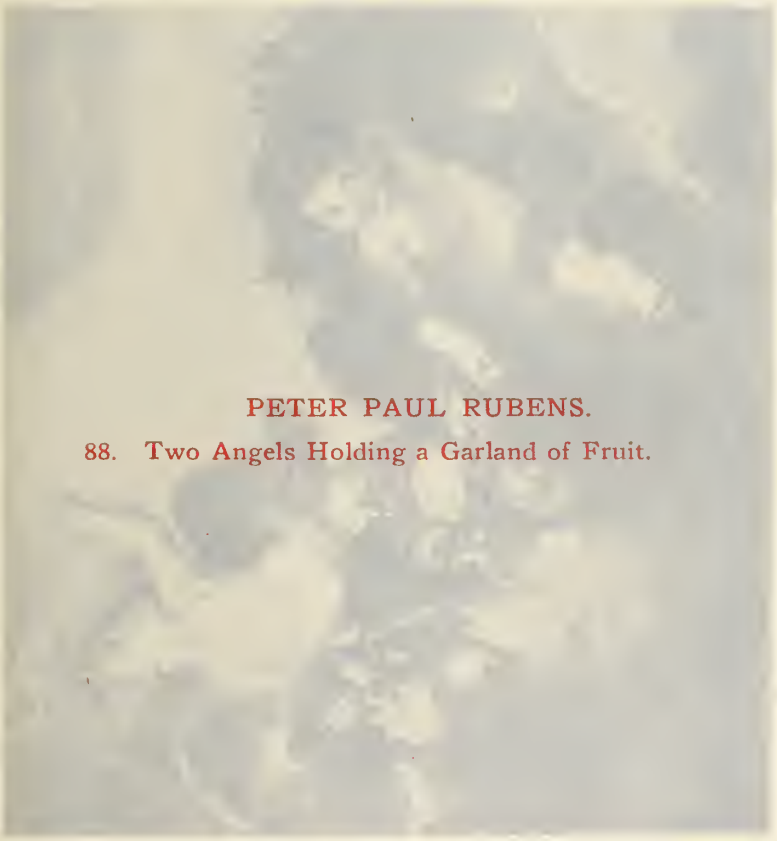
109. ~~Portrait of a Prince~~ of Orange.

ISAAK VAN OSTADE.

108. Winter Scene in Holland.

ISAAK VAN OSTADE

108. Winter Scene in Holland



PETER PAUL RUBENS.

88. Two Angels Holding a Garland of Fruit.

PETER PAUL RUBENS.

88. Two Angels Holding a Garland of Fruit.

enormous prices for his portraits, but spent his money recklessly and in 1736 had to leave on account of his many debts and on his return to Holland, the Prince of Orange pensioned him. In 1741 thinking he could do better, he went again to London, but finally died there in poverty.

110.
PORTRAIT OF A LADY.
On canvas, 29 x 24½.

111.
PORTRAIT OF AN OLD LADY.
On panel, 39 x 29.
Inscribed: "Aetatis Suae 45 Ao 1624."

MIEREVELT,
Michiel Janszen van.
See No. 11.

BORN at Haarlem, 1594; died after 1678. Still-life painter of note. Dean of the guild at Haarlem in 1631 and 1651.

HEDA,
Willem Claasz.
Dutch School.

112.
STILL LIFE.
On panel, 15¼ x 21¾.
Signed below on the edge of a table, "Heda, 1630."

113.
PORTRAIT OF PRESIDENT ROOSE.
On canvas, 24 x 19½.
From the Van Camp Collection.
From the Du Bus de Gisignies Collection.

DYCK,
Sir Anthony van.
See No. 2.

114.
A LITTLE GIRL.
On panel, 22¾ x 17¾.

CUYP,
(Kuyp) Aelbert.
See No. 87.

SANTVOORT, Dirck (Dircksz) van. Dutch School.

BORN at Amsterdam, 1610; died there, buried, March 9, 1680. Portrait painter. Probably a pupil of Rembrandt.

115.

PORTRAIT OF A YOUNG GENTLEMAN.

On panel, 26¼ x 22¼.

116.

BOL, Ferdinand. See No. 14.

PORTRAIT OF A DUTCH LADY.

On canvas, 48 x 34½.

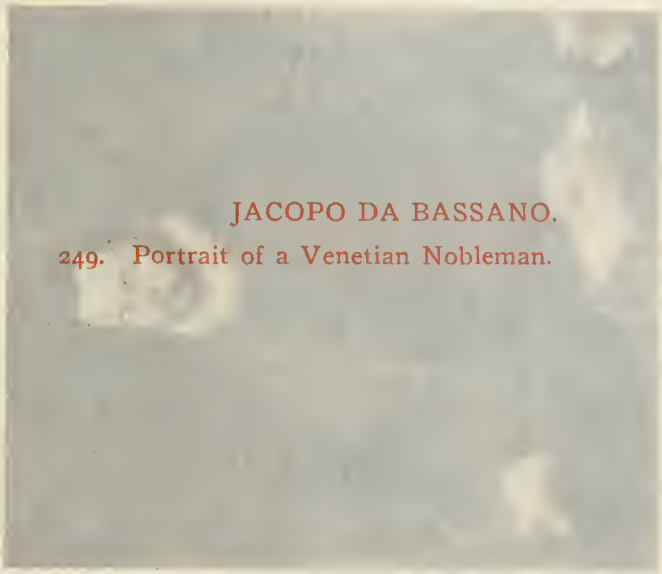
STEEN, Jan. Dutch School.

BORN at Leyden, 1626; died there, buried, February 3, 1679. Genre painter. Pupil of Nicolas Knupfer at Utrecht and of Jan van Goyen at The Hague. He married the daughter of the latter in 1649. His work shows the influence of Frans Hals and Adriaan van Ostade. Lived in Haarlem before 1648 when he was made a member of the Leyden guild. Lived at The Hague 1649-53, then at Leyden until 1658 or 1659. It seems probable that between 1650-52 he lived at Delft, where he is said to have kept a brewery. He was in Haarlem various times from 1661-69 where he was frequently in trouble with his creditors. His father died in 1669 and it seems likely that he returned to Leyden after this, where he applied for a license to keep a tavern. His first wife having died, he married a widow, Maritje Herculens, in 1673. He stands highest among the greatest Dutch painters of domestic life, like Hogarth, showing up the vices and follies of his time with the keenest satire.

117.

GIRL FRYING CAKES.

On panel, 27 x 32½.



JACOPO DA BASSANO.

249. Portrait of a Venetian Nobleman.

JAN VAN RAVESTEYN.

253. Portrait of a Courtier.

PORTRAIT OF A YOUNG GENTLEMAN.

JACOPO DA BASSANO

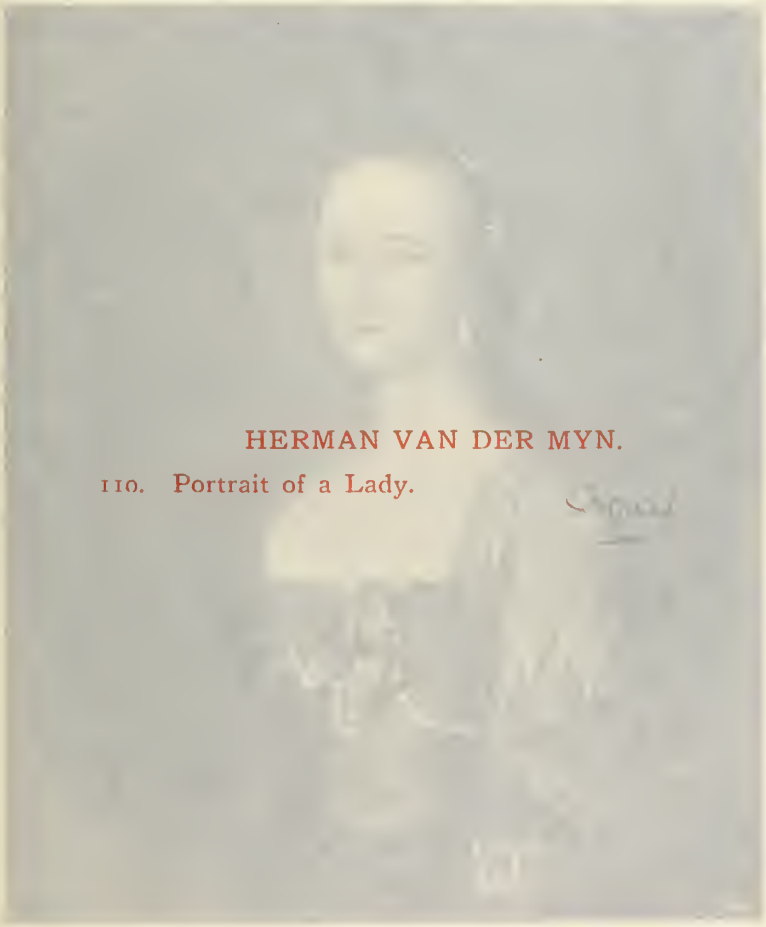
PORTRAIT OF A LADY.

249. Portrait of a Venetian Nobleman.

BORN at Leyden, 1626; died there, buried, February 3, 1679. Genre painter. Pupil of Nicolas Knupfer at Utrecht and of Jan van Goyen at The Hague. He married the daughter of the latter in 1649. His work shows the influence of Frans Hals and Adriaan van Ostade. Lived at Haarlem before 1648 when he was made a member of the Leyden guild. Lived at The Hague 1649-53, then at Leyden until 1656. It seems probable that he spent 1656-58 in Delft, where he is said to have been a pensioner. He was in Haarlem various times from 1661 to 1669 where he was frequently in trouble with his creditors. He left Leyden in 1669 and it seems likely that he returned to Leyden after this, where he applied for admission to the Leyden guild. His first wife having died he married a widow, Elsje or Herculens, in 1673. He stands among the greatest Dutch painters of domestic life, depicting with the keenest insight the vices and follies of his

JAN VAN RAVESTEYN

253. Portrait of a Courtier.

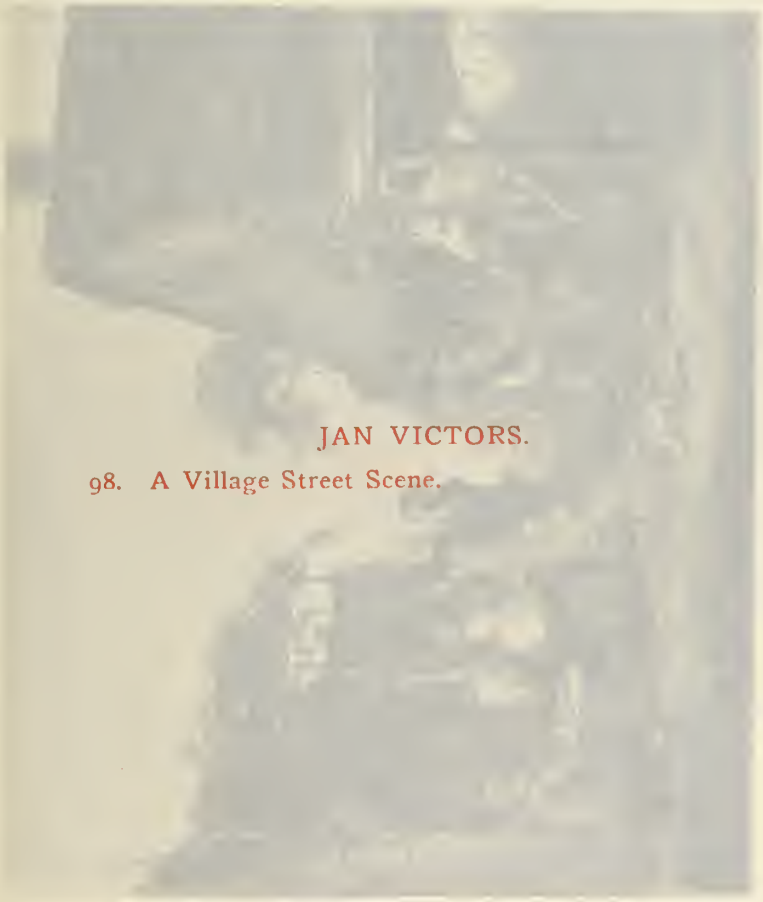


HERMAN VAN DER MYN.

110. Portrait of a Lady.

HERMAN VAN DER MYN

110. Portrait of a Lady



JAN VICTORS.

98. A Village Street Scene.

STEENWYCK,
Hendrik van. (the younger)
Flemish School.

BORN at Amsterdam (?) or in Frankfort about 1580; died at London, after 1649. Architecture painter. Son and pupil of Hendrik van Steenwyck, the elder. Pieter Neefs worked in the studio at the same time. Steenwyck was employed by Van Dyck to paint in architectural backgrounds for many of his pictures. He first worked in Antwerp. When he was in England, after 1629, he enjoyed the favor of Charles I. who gave him several commissions.

118
INTERIOR OF A CHURCH.
On canvas, 24½ x 34¼.

FLINCK,
Govaert.
Dutch School.

BORN at Cleves, January 25, 1615; died at Amsterdam, February 2, 1660. History and portrait painter. Pupil of Lambert Jacobzen at Leeuwarden and was afterwards with Rembrandt whom he left in 1638; his work was so like the latter master that it was often mistaken for his. One of the best specimens of his historical work is "Isaac Blessing Jacob," in the Amsterdam Gallery. He was in favor with the Elector William of

Brandenburg and Prince Maurice of Nassau, executing many pictures for the latter. He was given the freedom of Amsterdam in 1652.

119.

PORTRAIT OF A YOUNG LADY.
On panel, 22¾ x 27.

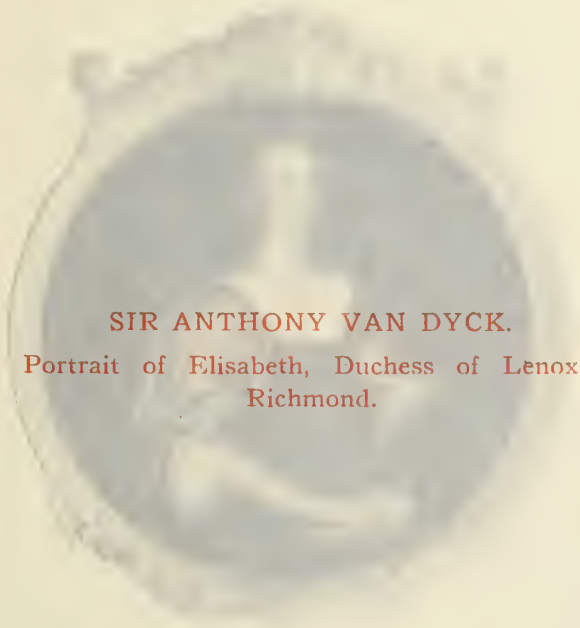
120.

TENIERS, David. (the younger) See No. 7.

INTERIOR OF A FARM-HOUSE AND BARN ADJOINING IT.
On canvas, 27½ x 45.
Signed on the right.
From the Collection of the Duc des Deux-Ponts, 1770.
From the Collection of M. Geldemeester, 1800.
Described in Smith's Catalogue Raisonné, Vol. III., page 318, No. 212, and page 356, No. 363.
Engraved by Daulle.

KAUFFMANN, Maria Anna Angelica. R. A. German School.

ORN at Coire, Switzerland, October 30, 1741; died in Rome, November 5, 1807. History and portrait painter. Daughter and pupil of Joseph Kauffmann, a portrait painter of no particular note. In 1754 the family were living at Como where Angelica attracted attention by her portrait of the Bishop of Como, she being only eleven years old when it was painted. At Milan she attracted attention again by her copies of the master-works of the Lombard School and by her portraits. After her mother's death she went to Schwarzenberg, Vorarlberg



SIR ANTHONY VAN DYCK.

2. Portrait of Elisabeth, Duchess of Lenox and Richmond.

MICHEL DEL CAMPIDOGLIO ANGELO.

248. Fruit Piece.

ORN at Caire, Switzerland, October 30, 1741; died at Rome, November 5, 1781. History and portrait painter. Daughter and pupil of Joseph Kauffmann, a portrait painter of no particular note. In 1762 the latter attracted attention by the portrait of the Baron de Riedesel, the being one of the finest portraits which it was painted. At Milan she studied assiduously, copying the best works of the Lombardic School and by her portraits. After her mother's death she went to Schwarzenberg, Switzerland

JACOB GERRITSZ CUYP.

85. Portrait of an Old Lady.

JACOB GERRITSZ CUYP

85. Portrait of an Old Lady

CORNELIS KETEL.

99. Portrait of a Dutch Lady.

CORNELIS KETEL

99. Portrait of a Dutch Lady

with her father and helped him decorate the parish church, when this work was finished she returned to Italy, studying in Venice the works of Titian, Tintoretto and Paolo Veronese. In 1776 she went to England with Lady Wentworth and received a most flattering reception. She made an unfortunate marriage with a Swedish impostor, calling himself Count Horn, but soon obtained a divorce. In 1769 she was elected a member of the Royal Academy, to which she contributed until 1781, when she married the Venetian painter, Antonio Zucchi and went to Venice. In 1782 she went to Rome and Naples, where she was a favorite of the royal family. At Rome the Emperor Joseph II. sought her and gave her commissions to paint for his gallery.

121.

PORTRAIT OF A YOUNG LADY.
On canvas, 25¾ x 21½.

122.

PORTRAIT OF THE BROTHER OF THE ARTIST.
On panel, 23¼ x 19.
From the Collection of the Duc de Morny.
From the Collection of Dr. Leroy d' Etiolles.

RUBENS,
Peter Paul.
See No. 33.

123.

THE QUEEN OF BOHEMIA.
On panel, 26 x 21¾.
From the Collection of Lord James Butler.

MOREELSE,
Paulus.
See No. 103.

BORN at Amsterdam, February 9, 1650; died at Delft, buried, May 8, 1693. Portrait and genre painter. Pupil of Jan Lievens.

VERKOLJE,
Jan.
Dutch School

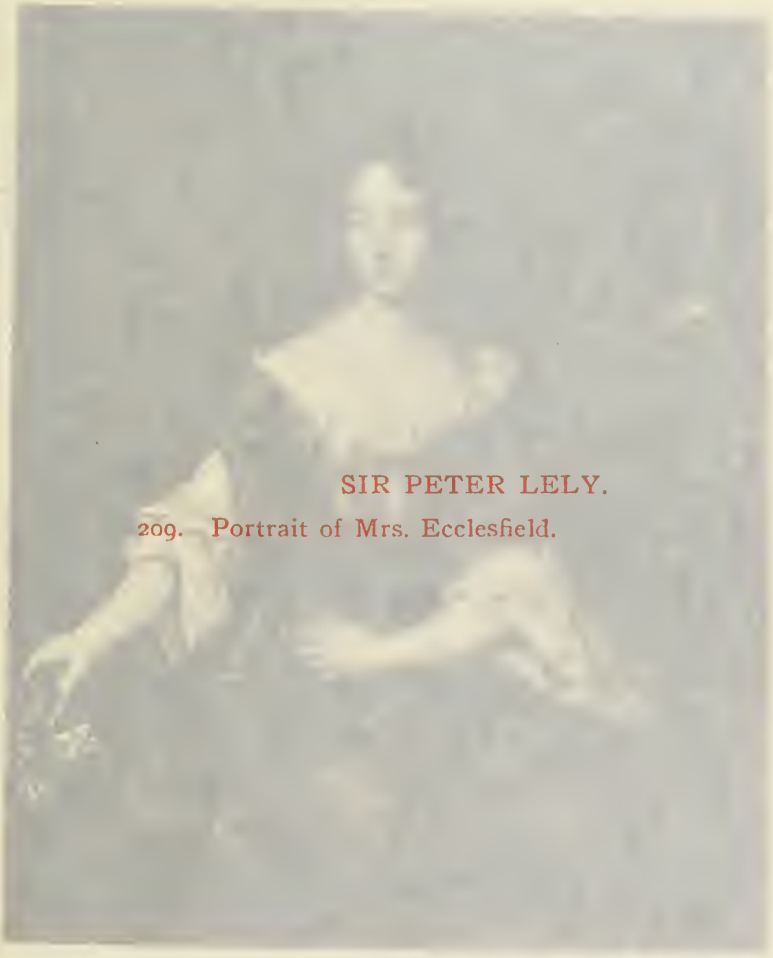
124.

A LAWYER IN HIS STUDY.
On copper, 22½ x 19.

125.

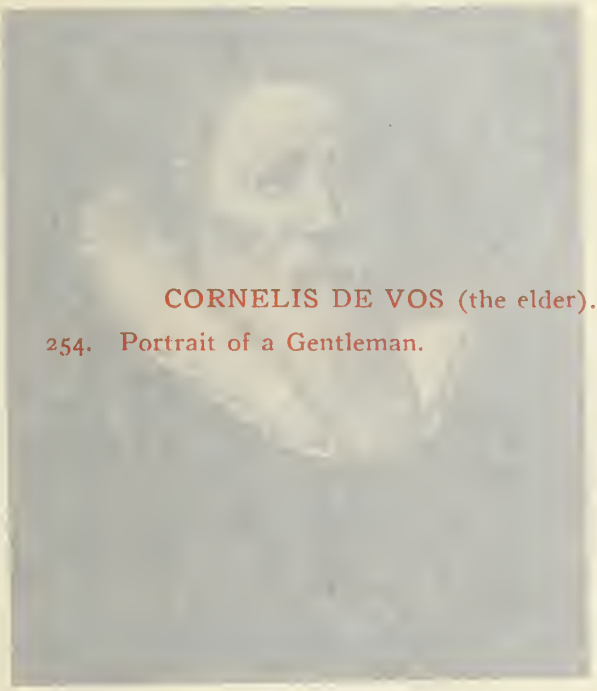
GOYEN, Jan van. See No. 72.

A VIEW OF THE COAST OF SCHEVENINGEN.
On canvas, 35 x 41¾.
Signed with monogram and dated 1646.
From the Collection of Max Kann.
From the Collection of James Simon.
Engraved by G. Greux.



SIR PETER LELY.

209. Portrait of Mrs. Ecclesfield.



CORNELIS DE VOS (the elder).

254. Portrait of a Gentleman.

ANTOINE, LOUIS, MATHIEU LE NAIN (The Brothers).

10. The Concert.

CORNELIS DE VOS (the elder)

254. Portrait of a Gentleman

ANTOINE, LOUIS MATHIEU LE NAIN (The Brothers)

10 The Concert

NICOLAS LARGILLIÈRE.

37. Portrait of a Lady.

MARIA ANNA ANGELICA KAUFFMANN, R. A.

121. Portrait of a Young Lady.

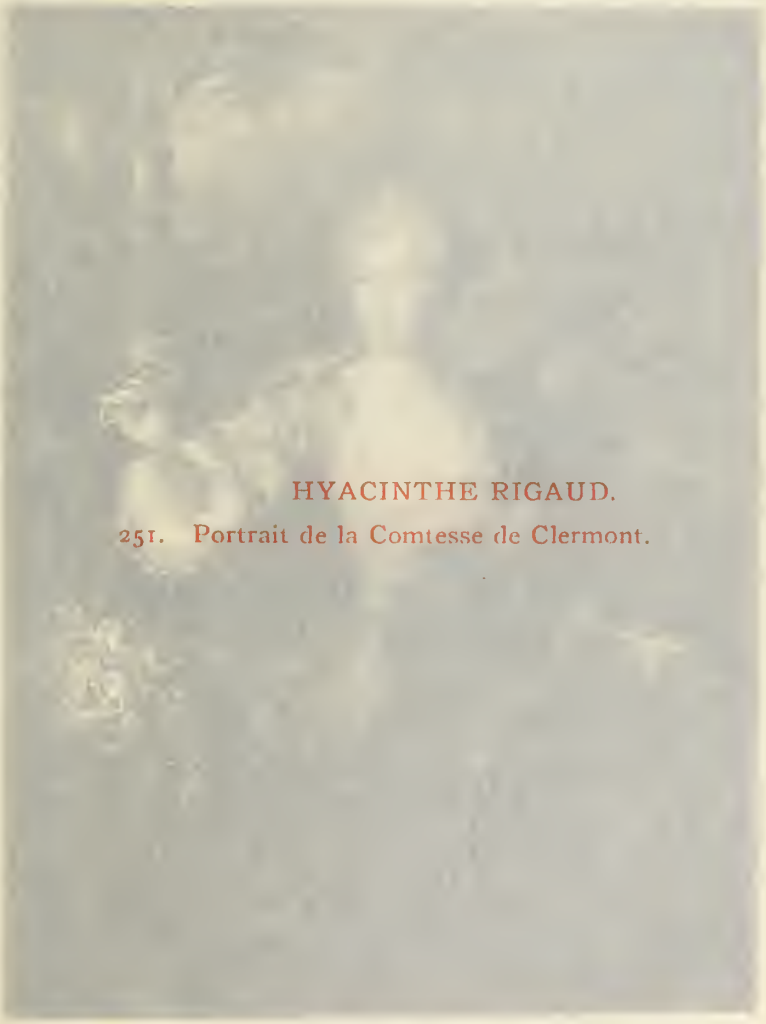
NICOLAS LARGILLIERE

37. Portrait of a Lady

MARIA ANNA ANGELICA KAUFFMANN, R. A

121. Portrait of a Young Lady

EAST BALCONY

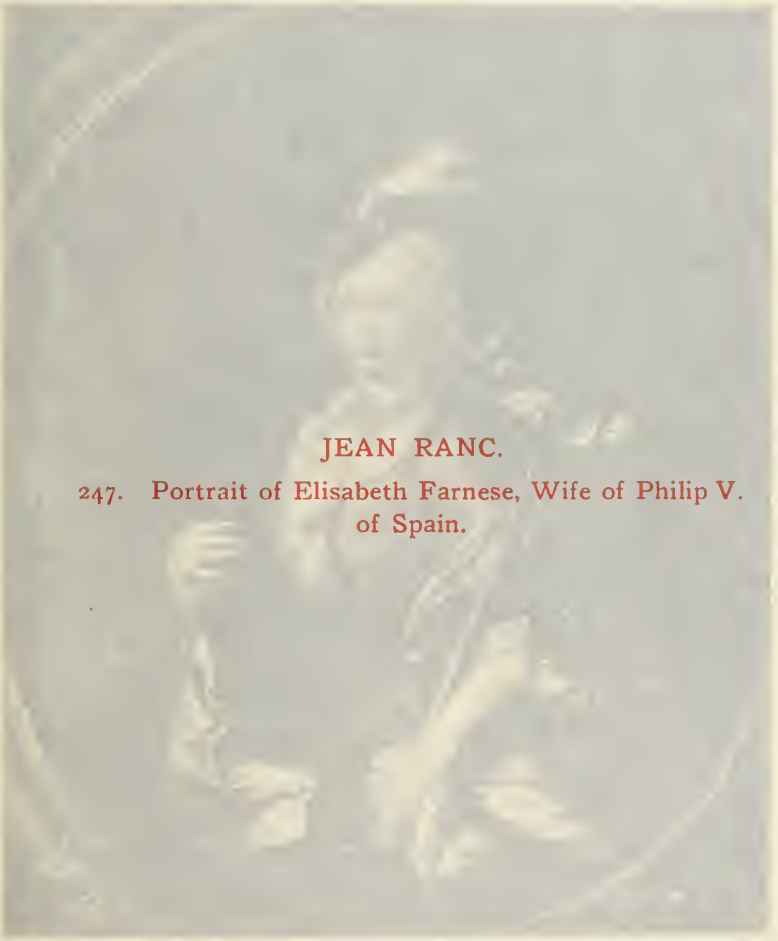


HYACINTHE RIGAUD.

251. Portrait de la Comtesse de Clermont.

HYACINTHE RIGAUD

251. Portrait de la Comtesse de Cornuel

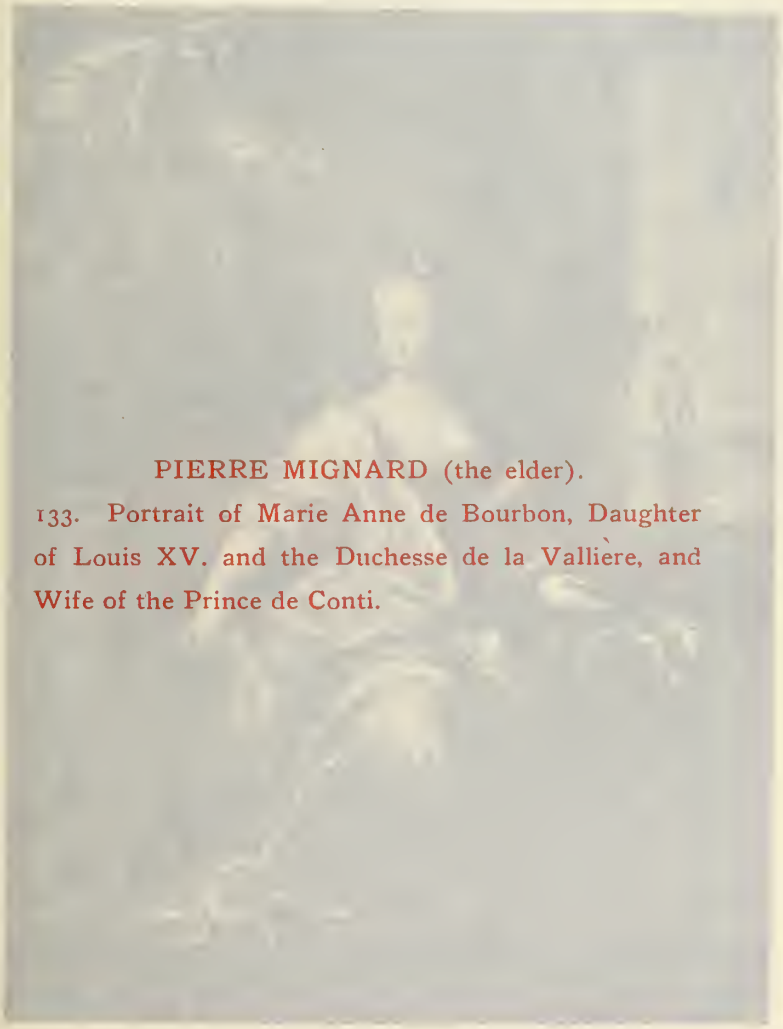


JEAN RANC.

247. Portrait of Elisabeth Farnese, Wife of Philip V. of Spain.

JEAN RANC.

247. Portrait of Elisabeth Farnese, Wife of Philip V of Spain.



PIERRE MIGNARD (the elder).

133. Portrait of Marie Anne de Bourbon, Daughter of Louis XV. and the Duchesse de la Vallière, and Wife of the Prince de Conti.

PIERRE MIGNARD (the elder)

133. Portrait of Marie Anne de Bourbon, Daughter of Louis XV. and the Duchesse de la Vallière, and Wife of the Prince de Conti.

EAST BALCONY

EISEN,
Charles J.
French School.

BORN 1720; died 1778. Portrait painter.

126.
PORTRAIT OF A YOUNG LADY.
On canvas, oval, 29 x 34.

TRINQUESSE.
French School.

XVIII. Century. Portrait and figure painter.

127.
PORTRAIT OF MADAME DE LAMBALLE.
On canvas, oval, 35½ x 28½

TOURNIÈRES,
Robert Levrac.
French School.

BORN at Ifs, near Caen, 1668; died at Caen, May 18, 1752. Genre and portrait painter. Pupil of Lucas de la Haye and of Bon Boullogne. He progressed very rapidly and was admitted to the Academy as a portrait painter in 1702 and as history painter in 1716; assistant professor in 1725, but as the result of a disagreement with his colleagues in 1750, resigned and went back to Caen, entirely giving up his art.

128.
PORTRAIT OF A LADY.
On canvas, 31½ x 25¼.
Formerly in the possession of Count Brucher.

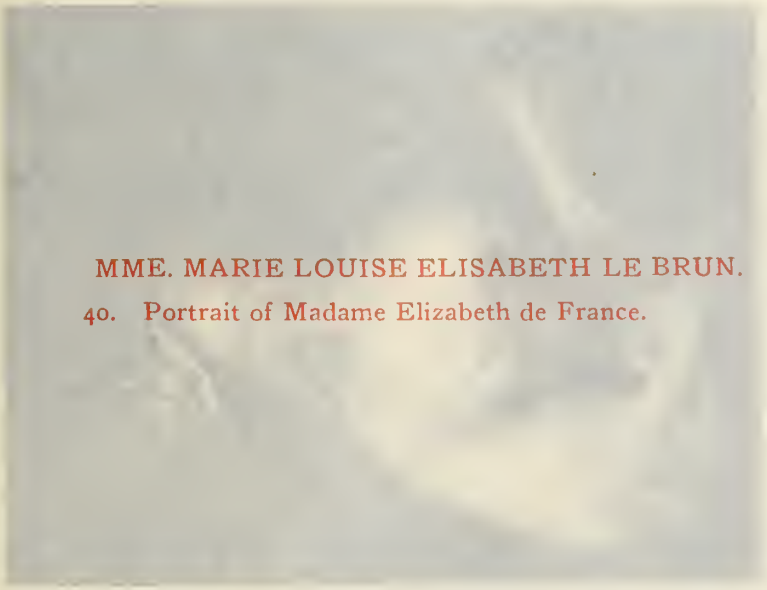
MARIESCHI, Jacopo. Italian School.

BORN 1711; died, 1794. Marine painter.

129.
VIEW OF VENICE.
On canvas, 17¼ x 28.

130.
CAPELLE, Jan van der. See No. 63.
A SEA VIEW.
On panel, 17 x 21¾.

131.
VOS, Cornelis de. (the elder) See No. 27.
PORTRAIT OF A YOUNG LADY.
On canvas, 16¼ x 21¼.

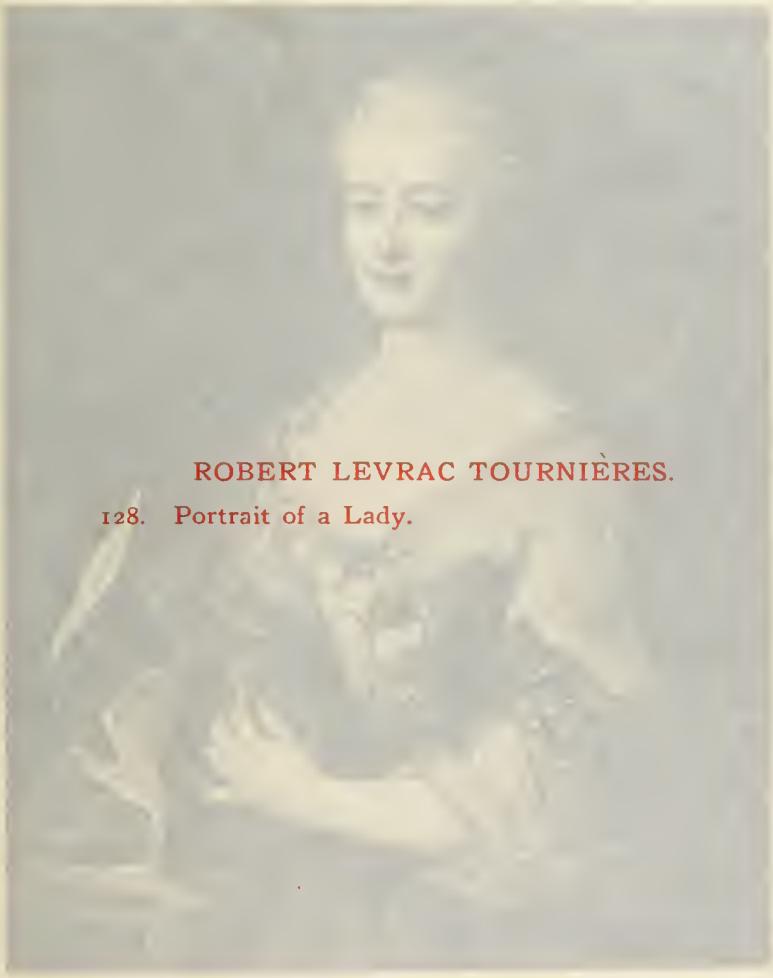


MME. MARIE LOUISE ELISABETH LE BRUN.

40. Portrait of Madame Elizabeth de France.

MME. MARIE LOUISE ELISABETH LE BRUN.

48. Portrait of a Young Lady.

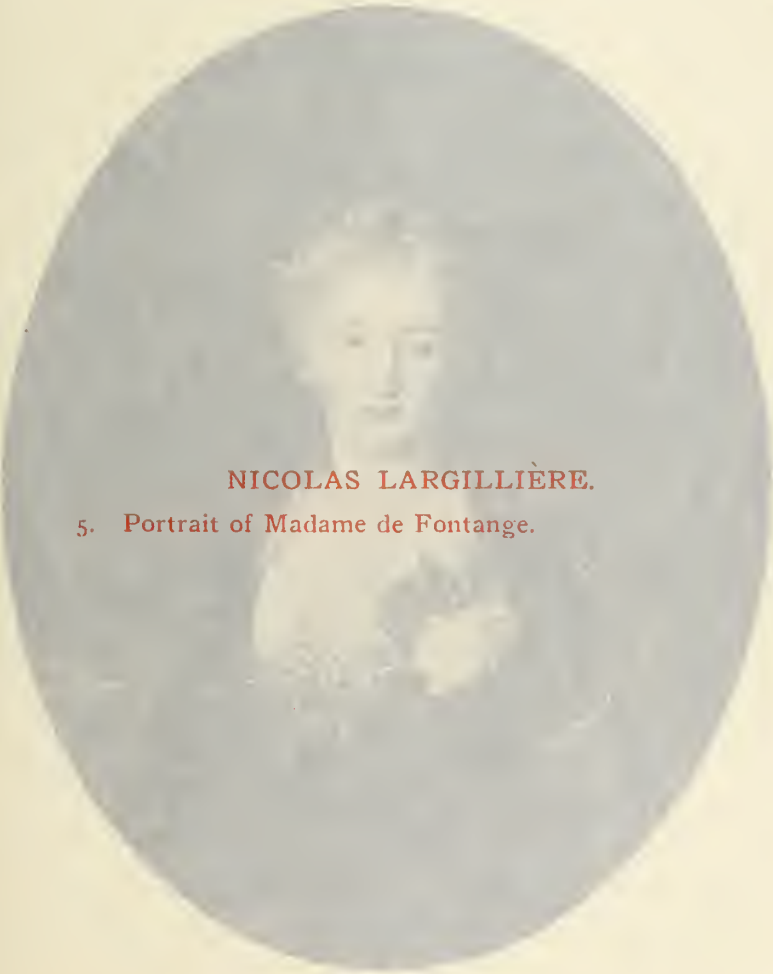


ROBERT LEVRAC TOURNIÈRES.

128. Portrait of a Lady.

ROBERT LEVRAC TOURNIERES.

128. Portrait of a Lady



NICOLAS LARGILLIÈRE.

5. Portrait of Madame de Fontange.

NICOLAS LARGILLIERE.

5. Portrait of Madame de Fontange.

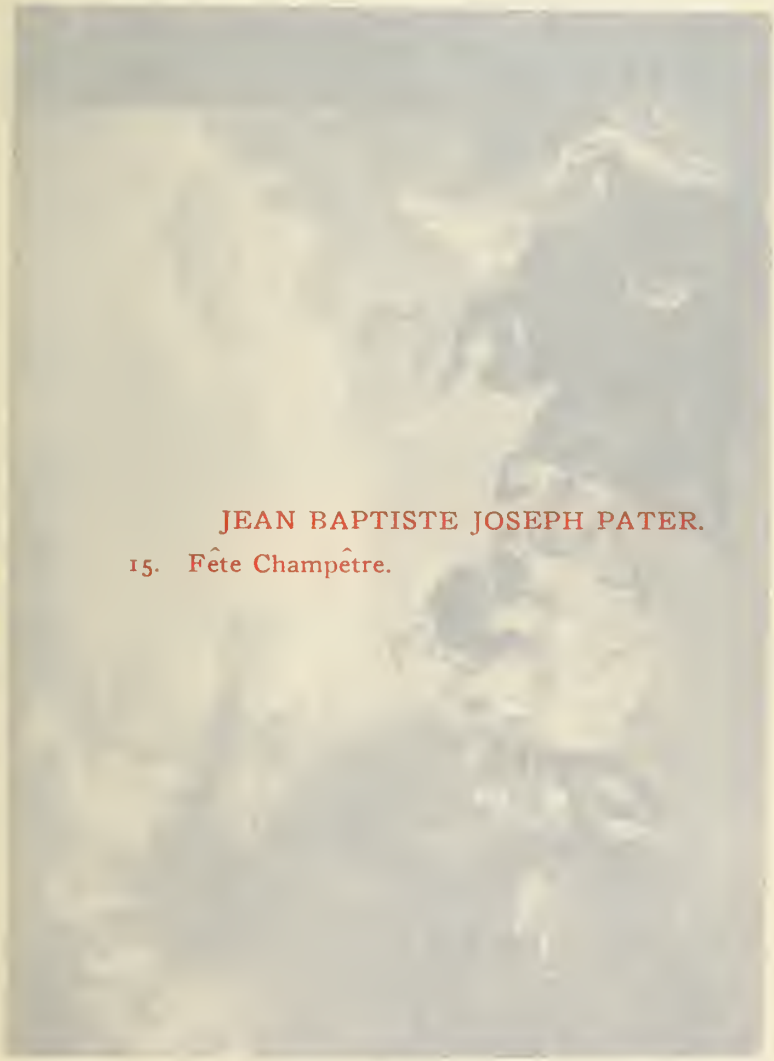
HYACINTHE RIGAUD.

6. Portrait of Madame de Clermont-Tonnerre.

HYACINTHE RIGAUD

6. Portrait of Madame de Clermont-Tonnerre

WEST BALCONY

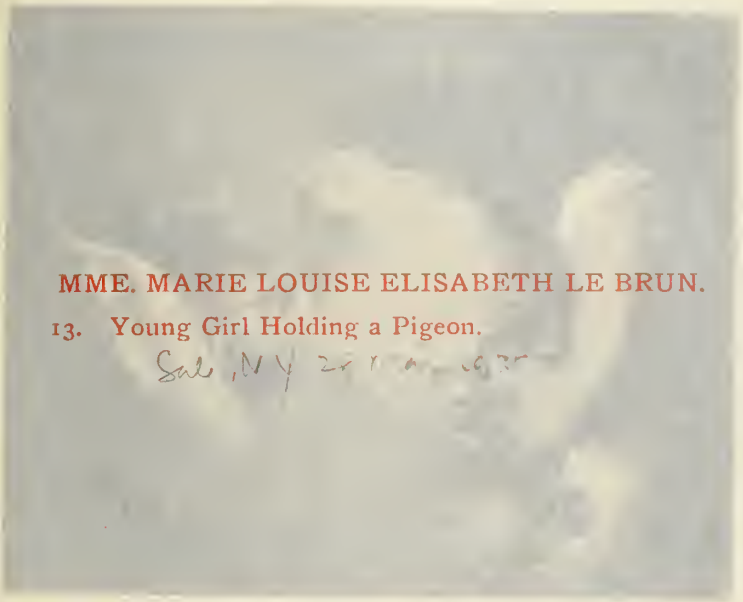


JEAN BAPTISTE JOSEPH PATER.

15. Fête Champêtre.

JEAN BAPTISTE JOSEPH PATER

15. Fête Champêtre



MME. MARIE LOUISE ELISABETH LE BRUN.

13. Young Girl Holding a Pigeon.

NICOLAS LARGILLIÈRE.

3. A Lady of the Court of Louis XV.

MME. MARIE LOUISE ELISABETH LE BRUN

13. Young Girl Holding a Pigeon

NICOLAS LARGILLIERE

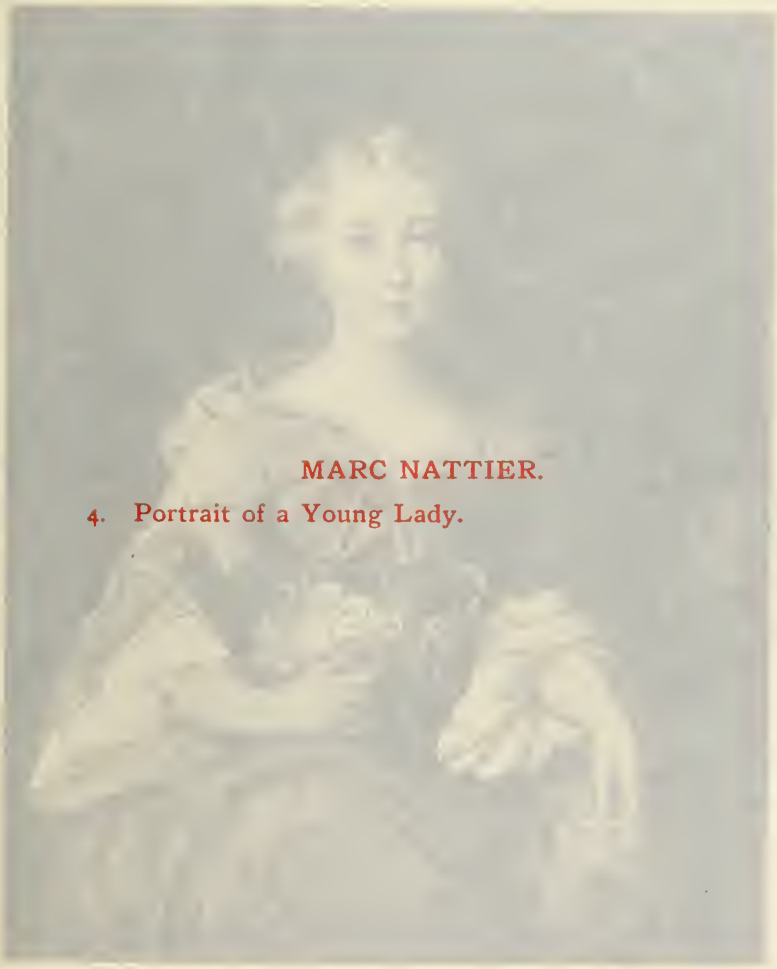
3. A Lady of the Court of Louis XV

JEAN BAPTISTE SIMÉON CHARDIN.

9. L'Instruction Maternelle.

JEAN BAPTISTE SIMEON CHARDIN.

9. L'Instruction Maternelle.



MARC NATTIER.

4. Portrait of a Young Lady.

MARC NATTIER

4. Portrait of a Young Lady.

WEST BALCONY

TIEPOLO,
Giovanni Battista.
Venetian School.

BORN at Venice, April 16, 1696; died at Madrid, March 27, 1770. Subject painter. Pupil of Gregorio Lazzarini. He ranked with Paolo Veronese in the art of the day, but his color was not nearly so fine, and was the last of the great decorative painters of his school. Made first director of the Academy of Painting at Venice in 1753.

132.
BIBLICAL SUBJECT.
On canvas, 20¾ x 16½.

MIGNARD,
Pierre. (the elder)
French School.

BORN at Troyes, November 7, 1612 (1610?); died at Paris, May 30, 1695. Portrait and allegory painter. Brother of Nicolas Mignard, a painter of the same class of subjects. Pupil of Jean Boucher of Bourges, and of Vouet. He went to Rome in 1635 and painted the por-

traits of Urban VIII. and of Alexander VII., besides frescos in churches and other works. The king recalled him in 1658 to Fontainebleau. He became the rival of Le Brun and succeeded to his honors. He was court painter, director of the Gobelins and was elected on the same day member, rector, chancellor and director of the Academy.

133.

PORTRAIT OF MARIE ANNE DE BOURBON, DAUGHTER OF LOUIS XV. AND THE DUCHESSE DE LA VALLIÈRE, AND WIFE OF THE PRINCE DE CONTI.

On canvas, 89¼ x 66.

From the Collection of M. I. Perrire.

JEAN BAPTISTE GREUZE.

56. Bust of a Young Girl.

56. Bust of a Young Girl

JEAN BAPTISTE PIGALLE

FRANCOIS BOUCHER.

258. La Peinture.

FRANCOIS BOUCHER.

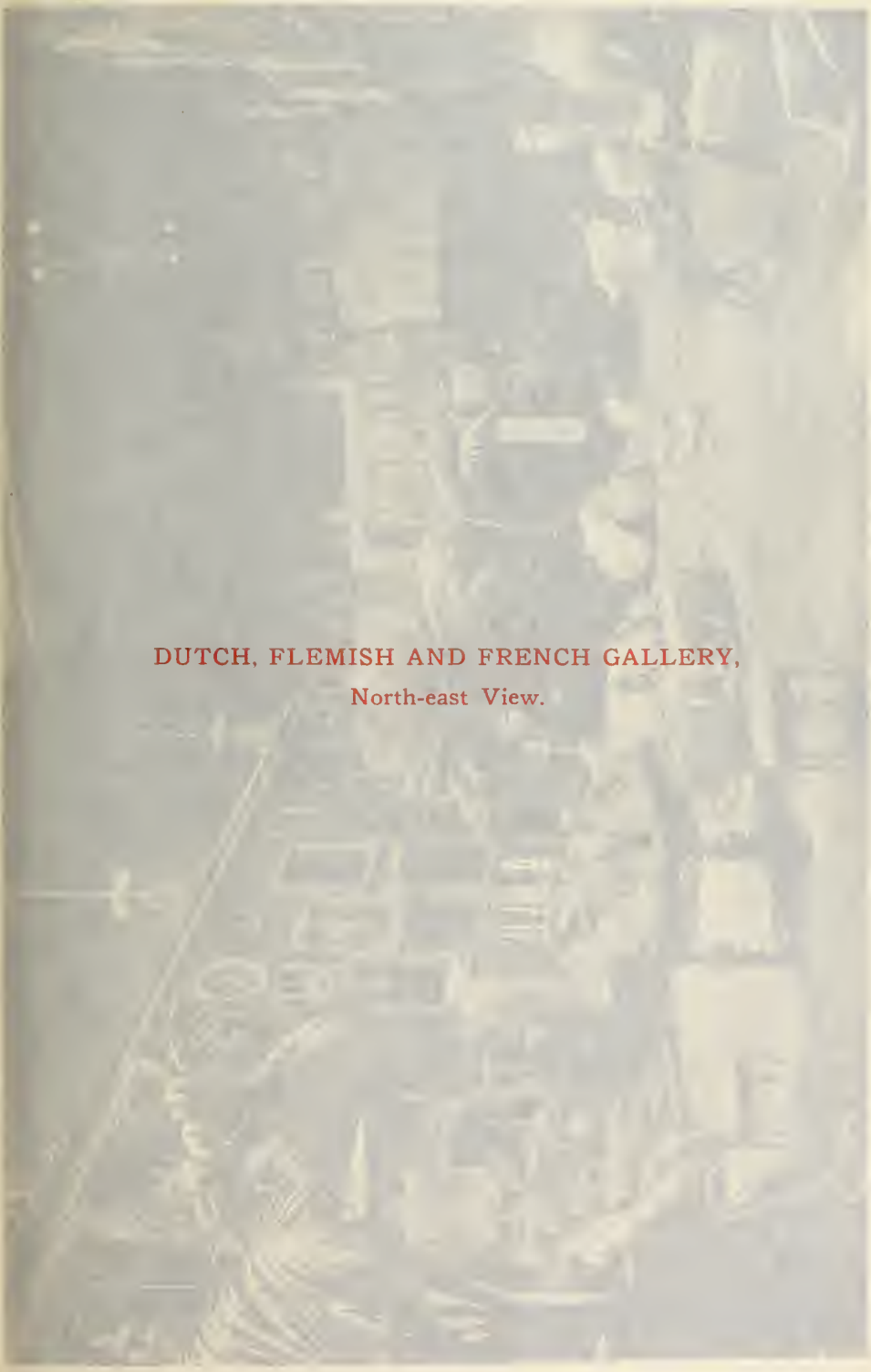
256. La Sculpture.

FRANÇOIS BOUCHER

258 La Peinture

FRANÇOIS BOUCHER

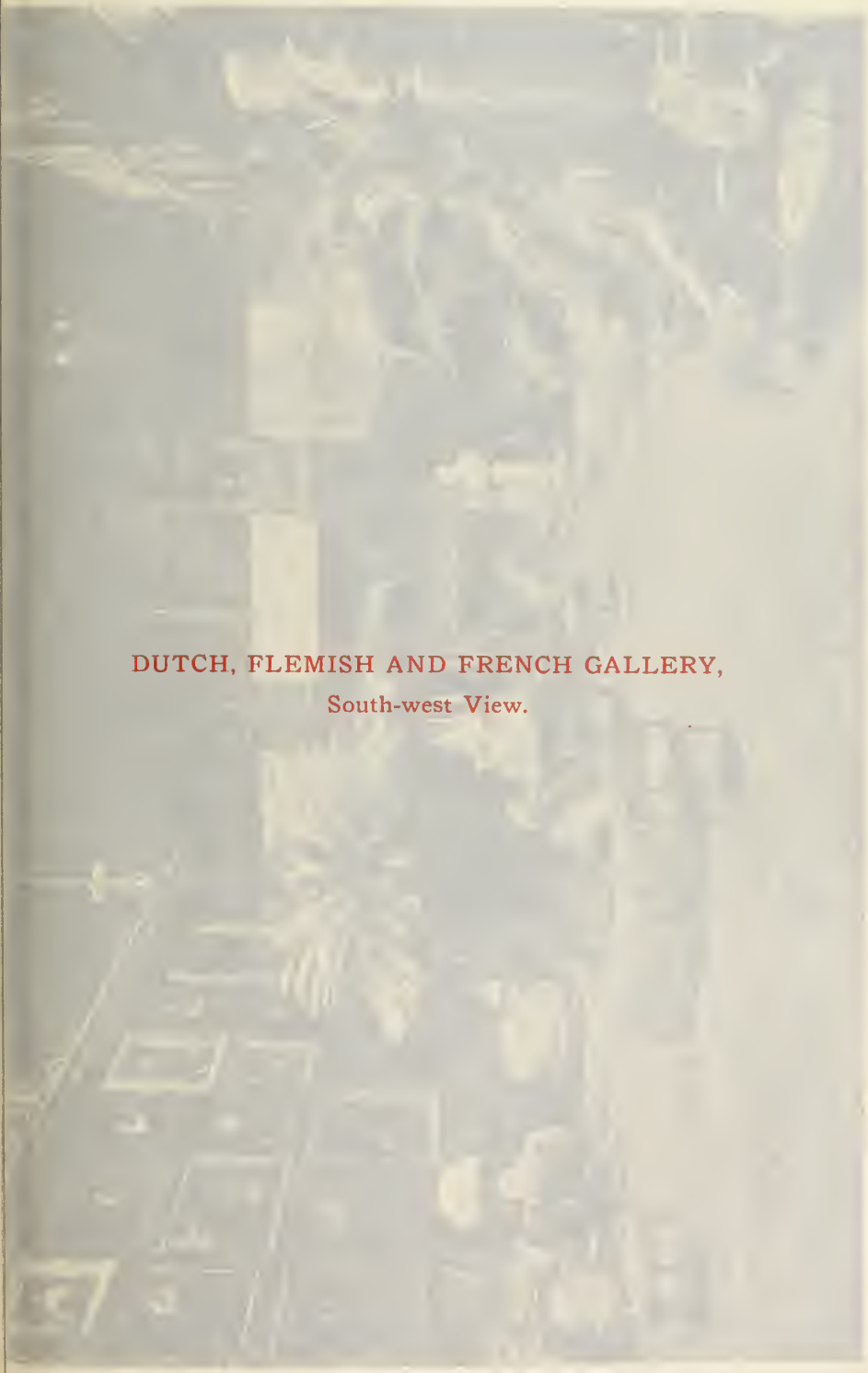
260 La Sculpture



DUTCH, FLEMISH AND FRENCH GALLERY,
North-east View.

DUTCH, FLEMISH AND FRENCH GALLERY.

North-east View.

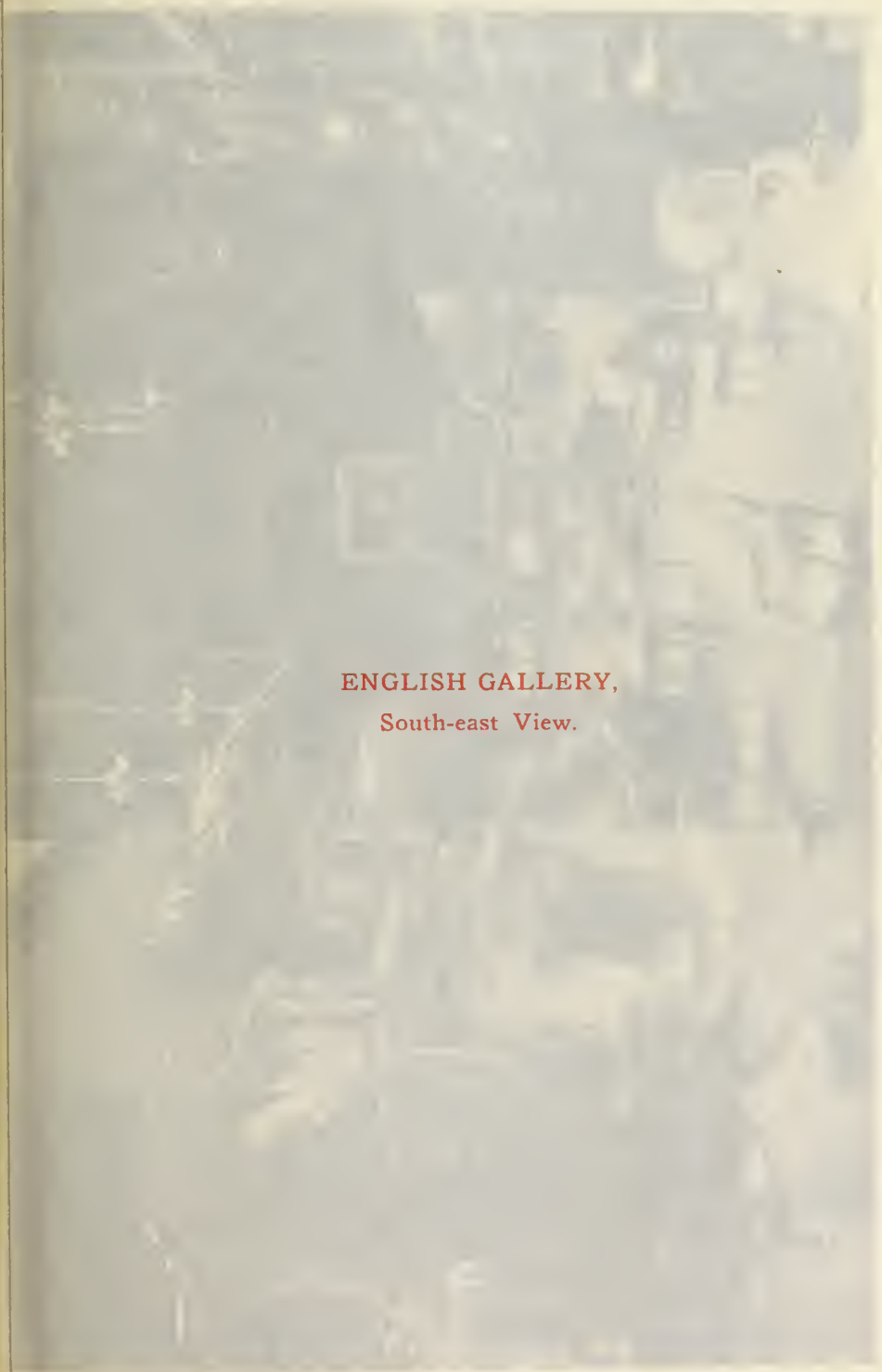


DUTCH, FLEMISH AND FRENCH GALLERY,
South-west View.

DUTCH, FLEMISH AND FRENCH GALLERY.

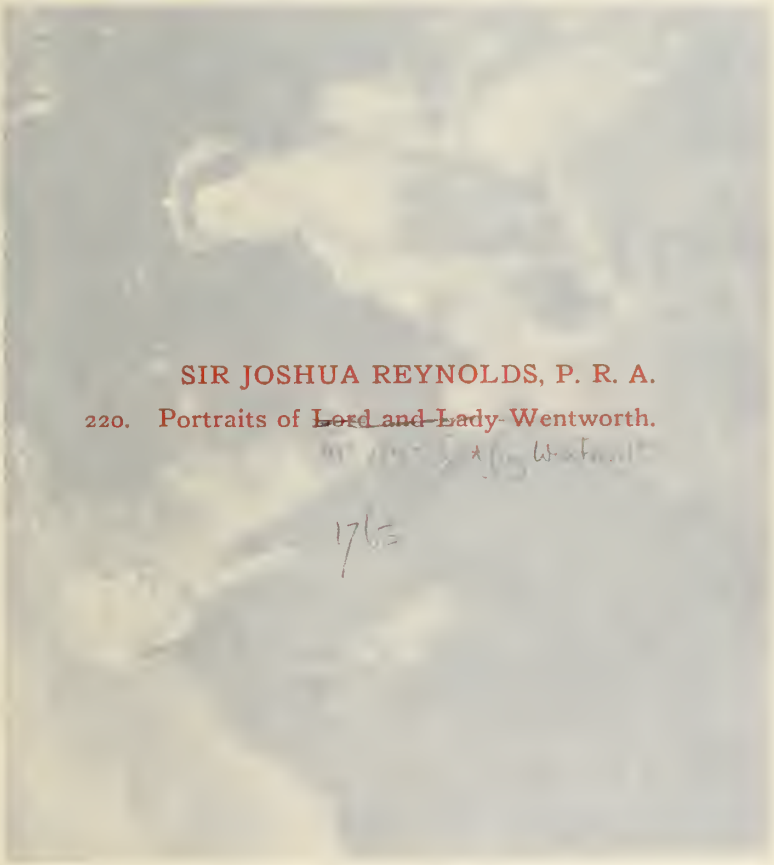
South-west View

ENGLISH GALLERY



ENGLISH GALLERY,
South-east View.

ENGLISH GALLERY,
South-east View

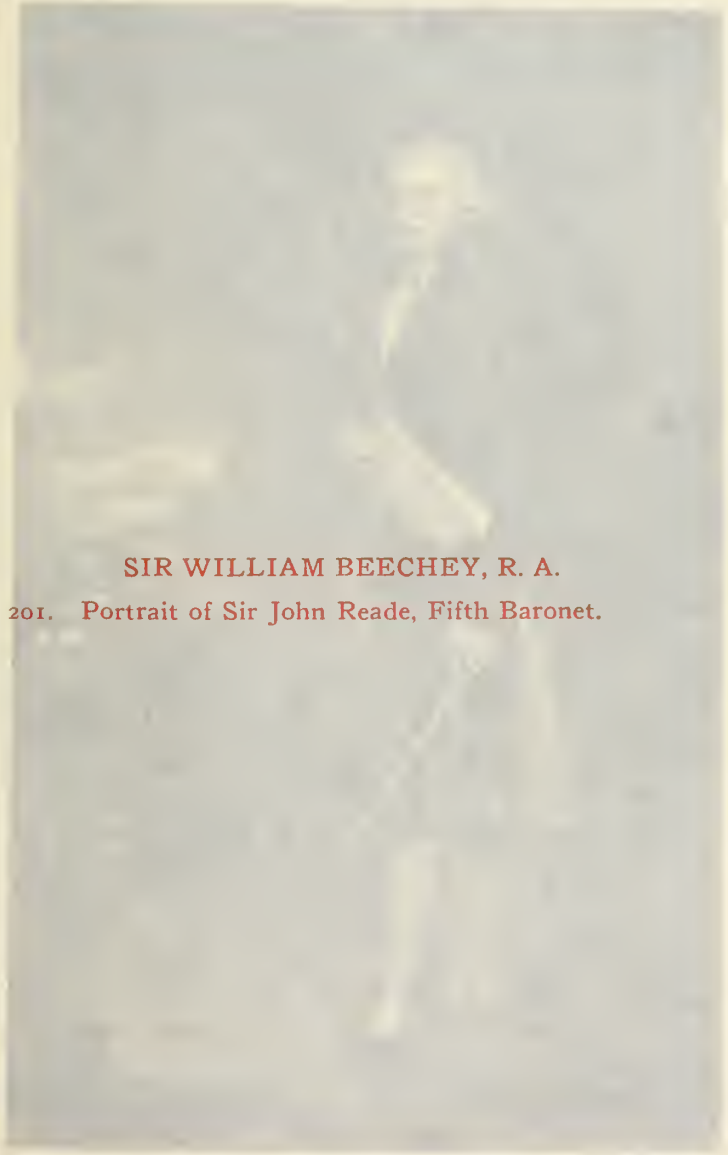


SIR JOSHUA REYNOLDS, P. R. A.

220. Portraits of ~~Lord and Lady~~ Wentworth.

SIR JOSHUA REYNOLDS P.R.A

220. Portraits of Lord and Lady Wentworth.

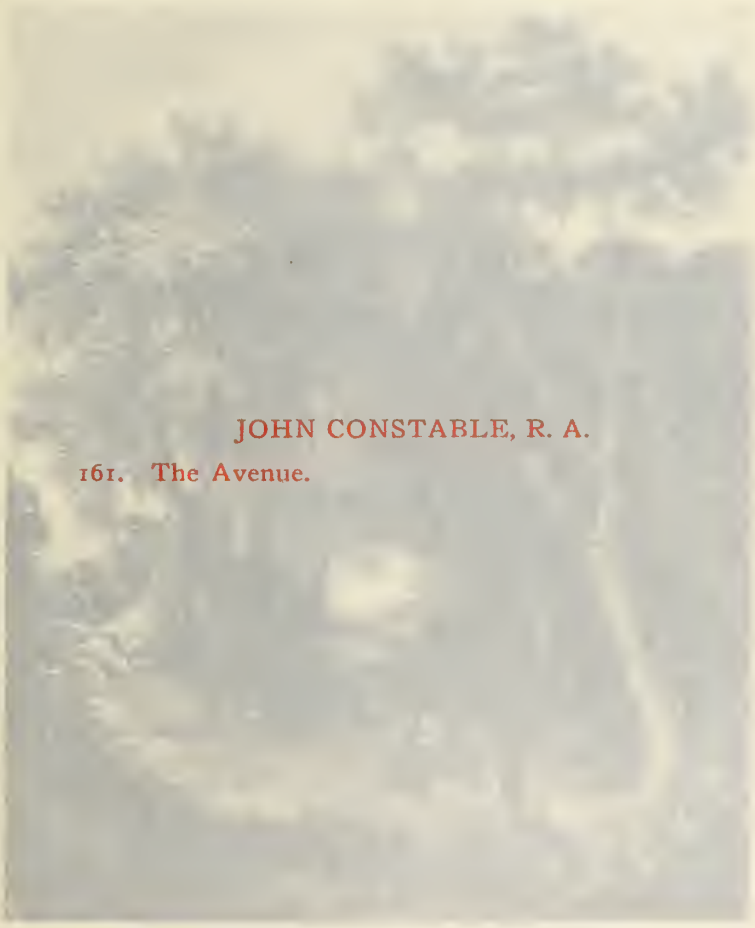


SIR WILLIAM BEECHEY, R. A.

201. Portrait of Sir John Reade, Fifth Baronet.

SIR WILLIAM [illegible]

Vol. Portrait of Sir John [illegible]



JOHN CONSTABLE, R. A.

161. The Avenue.

JOHN CONSTABLE, R. A

161. The Avenue,

COSWAY,

Richard. R. A.
English School.

BORN at Tiverton in 1740; died at London, July 4, 1821. Miniature painter. Pupil in London of Thomas Hudson and in 1769 a student of the Royal Academy. His father was a schoolmaster and his wife, Maria Cecilia Louisa Hadfield was an artist of some note. He was a celebrated and fashionable miniature painter and had for his sitters many of the beauties of the day; he enjoyed the favor of the Prince Regent and was noted for his great vanity and extravagance, being withal a most eccentric genius. He originally painted in oil, but these portraits are very rare. Became A. R. A. in 1770, and R. A. in 1771.

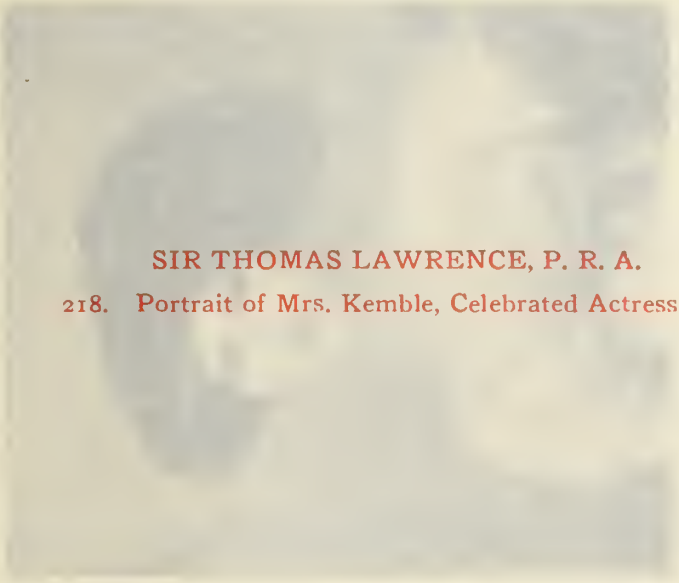
134.

PORTRAIT OF THE ARTIST.
On canvas, 25 x 30.

ROMNEY,
George.
English School.

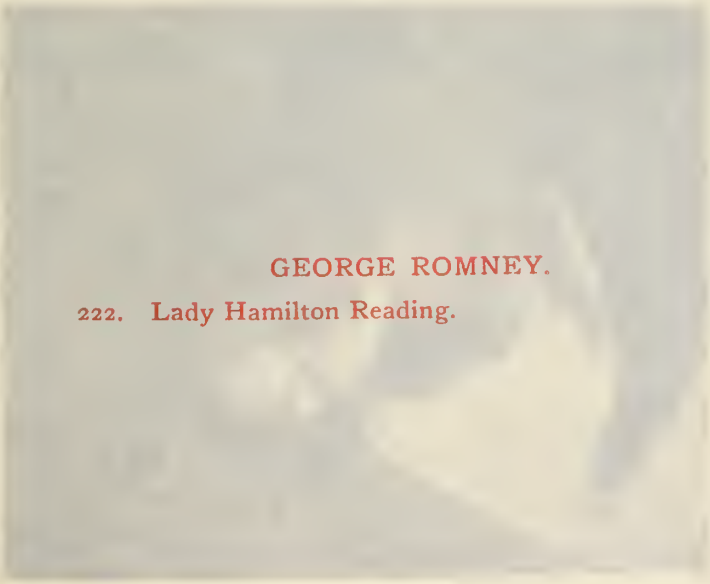
BORN at Dalton-le-Furness, Lancashire, England, December 15, 1734; died at Kendal, November 15, 1802. Portrait painter. What little knowledge of painting he had in his earlier years, he secured from Steele, a painter in Kendal. He supported himself painting portraits at two guineas apiece, until 1762, when he went to London. In the same year and again in 1765, he received premiums from the Society of Arts for two pictures, "The Death of Wolfe" and "The Death of King Edward." In 1773 he went to Italy staying two years, then returned to London where he resided from 1775-97, then removing to Hampstead. Public patronage at this time was divided between Romney, Reynolds and Gainsborough, each one being a noted painter.

135.
PORTRAIT OF COLIN DUNLOP (OF CARMYLE), LORD PROVOST OF GLASGOW, 1770-1772.
On canvas, 36 x 28.



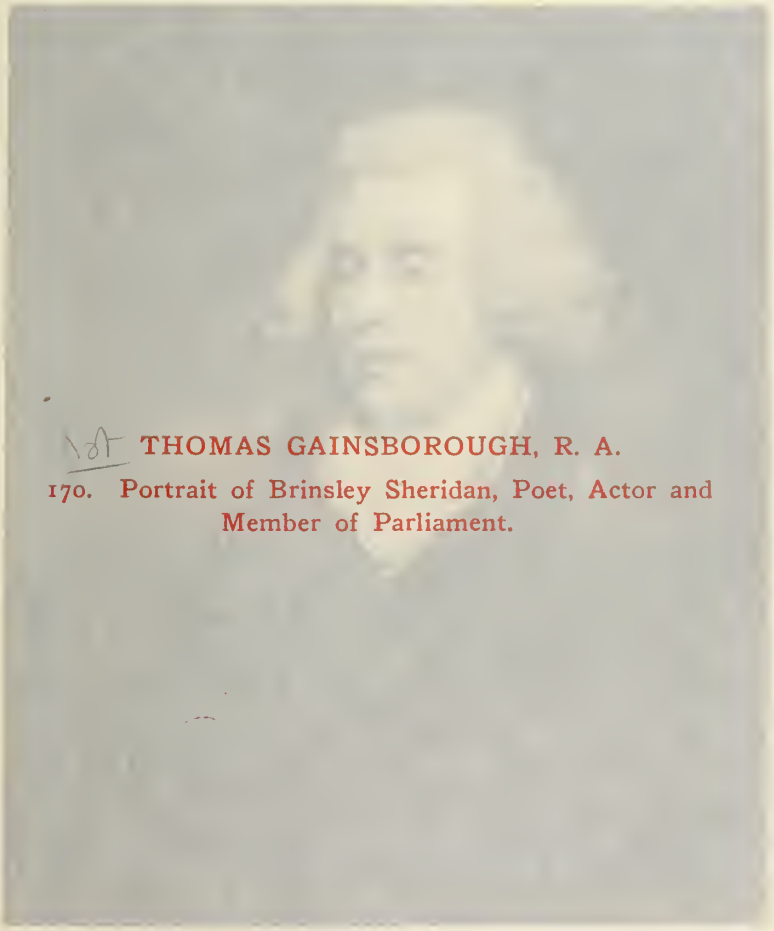
SIR THOMAS LAWRENCE, P. R. A.

218. Portrait of Mrs. Kemble, Celebrated Actress.



GEORGE ROMNEY.

222. Lady Hamilton Reading.

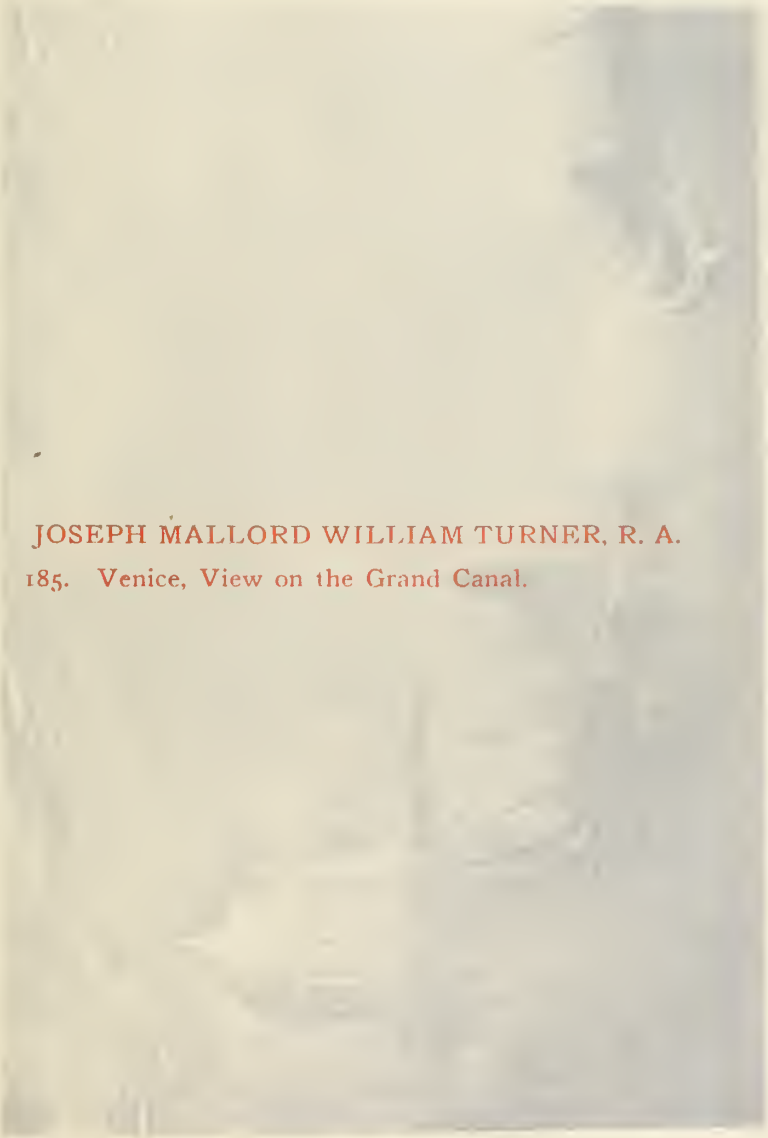


THOMAS GAINSBOROUGH, R. A.

170. Portrait of Brinsley Sheridan, Poet, Actor and Member of Parliament.

THOMAS GAINSBOROUGH, R A

170. Portrait of Brinsley Sheridan Poet, Actor and
Member of Parliament



JOSEPH MALLORD WILLIAM TURNER, R. A.

185. Venice, View on the Grand Canal.

JOSEPH MALLORD WILLIAM TURNER R.A.

185. Venice. View on the Grand Canal

SIR THOMAS LAWRENCE, P. R. A.

223. Miss Murray, afterwards Mrs. Boyce.

223. Miss Murray, afterwards Mrs. Boyle

HOGARTH,
William.
English School.

BORN at London, December 10, 1697; died there October 26, 1764. Painter, engraver and philosopher, we have in him the first master in genre painting that England has produced, showing by satire and irony the under side of fashionable life of that period. He holds the same place in painting that Dickens and Thackeray do in literature. His father was a schoolmaster and he apprenticed William to Ellis Gamble, a silversmith, to learn to engrave arms and cyphers on plate. In 1718, having finished his time with Gamble, he went as student to St. Martin's Lane Academy, where he was taught drawing. He began business as a silversmith about 1720. He frequented the studio of Sir James Thornhill, serjeant-painter to the king, and clandestinely married that artist's daughter in 1730. His business not proving a success, he took up portraiture in addition. He first established his fame, however, by the series of pictures called the "Harlot's Progress," followed by the "Rake's Progress" and the "Mariage à la Mode," which he engraved, bringing him both money and fame. He reached the summit of his art in these, his larger works being less successful. In 1757 he was appointed serjeant-painter to the king.

136.
PORTRAIT OF KITTY FISHER.
On canvas, 35½ x 41.

WHEATLEY,
Francis.
English School.

BORN 1747; died, 1801. Genre painter.

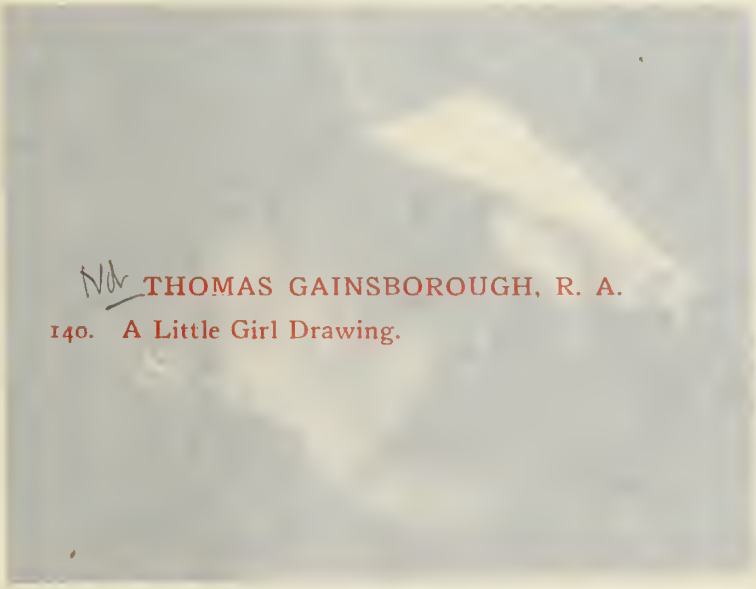
137.
THE POULTRY DEALER.
On canvas, 21½ x 17¾.

OPIE,
(Oppy) John. R. A.
English School.

BORN at St. Agnes, near Truro, Cornwall, May, 1761; died in London, April 9, 1807. Portrait painter. He was the son of a carpenter but evidently had no idea of following that trade, for when he was only ten years old he began to paint and at sixteen was selling his portraits. Dr. John Wolcot, (Peter Pindar) introduced him at London about 1780 to Sir Joshua Reynolds, as the Cornish Genius. He became very popular and was the wonder of the day on account of the work he put forth for such a young man, this was unfortunate, as he never stopped to take the proper training necessary to a good painter. He executed a few historical pictures and in 1807 delivered some lectures. He was elected an A. R. A. in 1787 and R. A. in 1788. He was chosen professor of painting at the Royal Academy in 1805.

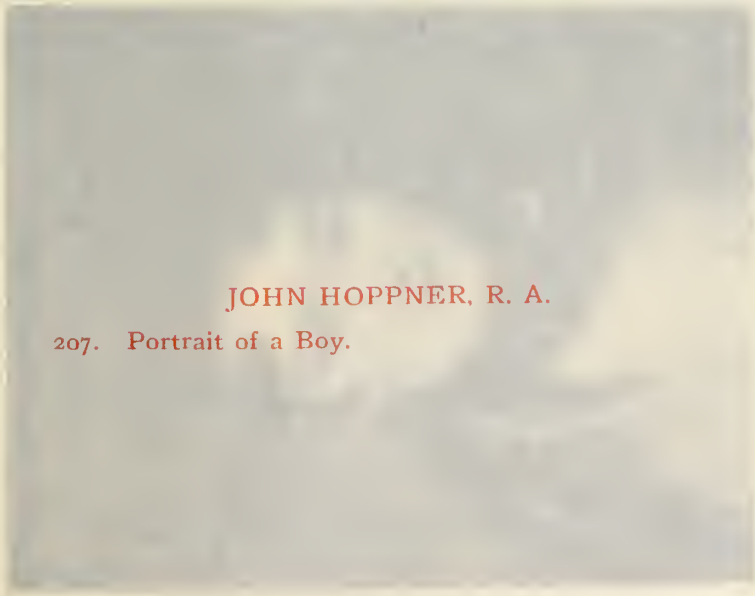
138.
THE FORTUNE-TELLER.
On canvas, 39½ x 49.
Exhibited at Leeds, 1868.
From the Collection of Rev. T. E. Waldy.

139.
OPIE, PORTRAIT OF MR. TEMPLETON.
(Oppy) John. R. A. On canvas, 25 x 29½.
See No. 138.



THOMAS GAINSBOROUGH, R. A.

140. A Little Girl Drawing.



JOHN HOPPNER, R. A.

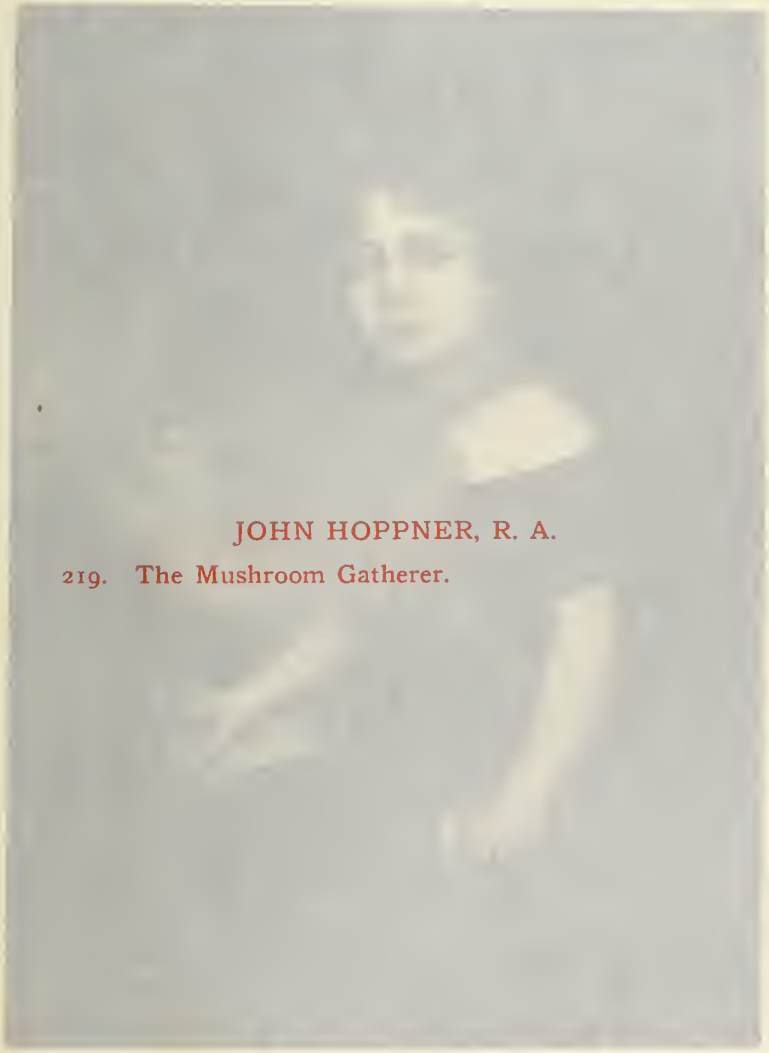
207. Portrait of a Boy.

JOHN OPIE, R. A.

138. The Fortune-Teller.

JOHN OPIE R. A

138. The Fortune Teller



JOHN HOPPNER, R. A.

219. The Mushroom Gatherer.

JOHN HOPPNER, R. A.

219. The Mushroom Gatherer.

JOHN CONSTABLE, R. A.

146. Park Scene at Dedham.

JOHN CONSTABLE, R. A.

144. The Hay-Wain.

ORN at Sudbury, in Suffolk, 1727; died at London, August 2, 1788. Portrait and landscape painter. He came to London when he was fourteen and studied with Hayman, remaining four years. As a portrait painter he soon became a competitor of Sir Joshua Reynolds and was a contributor to the Academy exhibitions almost to the end of his life. Ruskin speaks of him as "the purest colourist of the English school." A member of the Society of Artists in 1766 and one of the foundation members of the Royal Academy in 1768.

GAINSBOROUGH,
Thomas. R. A.
English School.

140.
A LITTLE GIRL DRAWING.
On canvas, 23½ x 18.

141.
PORTRAIT OF A LADY.
On canvas, 42½ x 33½.

LELY,
Sir Peter. (real name Peter van der Faes)
See No. 29.

142.
A LITTLE GIRL, DAUGHTER OF THE ARTIST.
On canvas, 37¾ x 30.

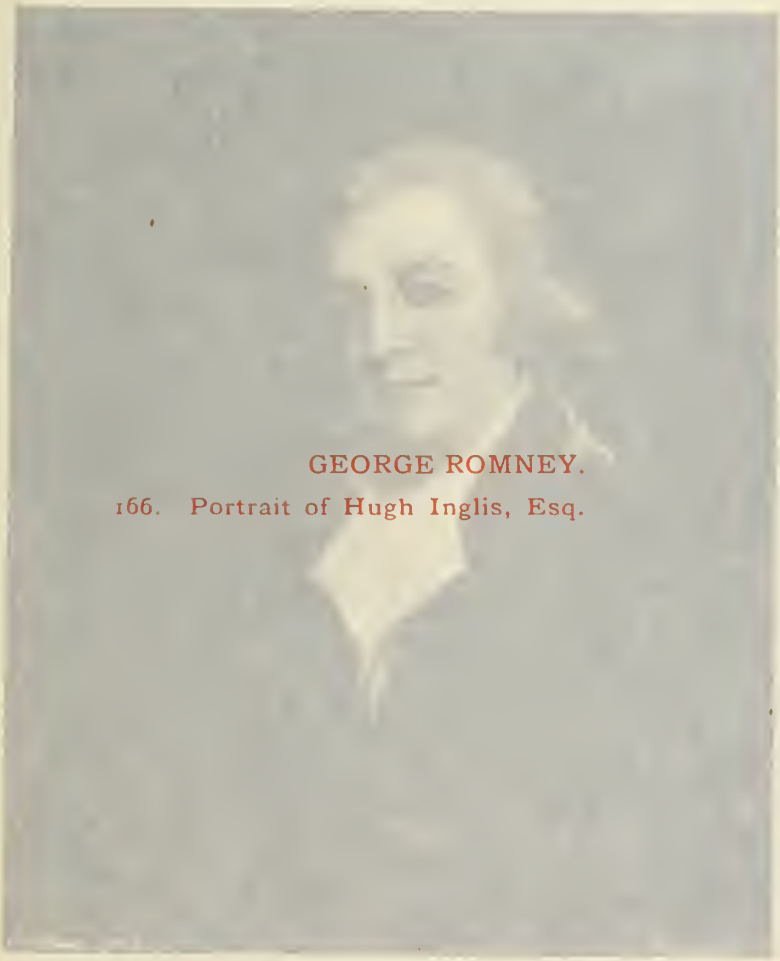
GAINSBOROUGH,
Thomas. R. A.
See No. 140.

CONSTABLE,
John. R. A.
English School.

BORN at East Bergholt, Suffolk, June 11, 1776; died at London, March 30, 1837. Landscape painter. He studied at the Royal Academy with Joseph Farrington and R. R. Reinagle. He first painted portraits and historical subjects but finally decided on landscape, showing his first picture in 1802. While he was an A. R. A. in 1819, he was not made R. A. until 1829. His recognition was really by France rather than by his own country, and his two pictures "The Rainbow" and "Weymouth Bay" presented to the Louvre by Mr. Wilson in 1873 have made him widely known. He exerted great influence on the modern school of French landscape and he is almost without a rival in painting nature in her most turbulent moods.

143.
DEDHAM.
On panel, 9 x 11¼.

144.
CONSTABLE,
John. R. A.
See No. 143.
THE HAY-WAIN.
On canvas, 13 x 17¾.

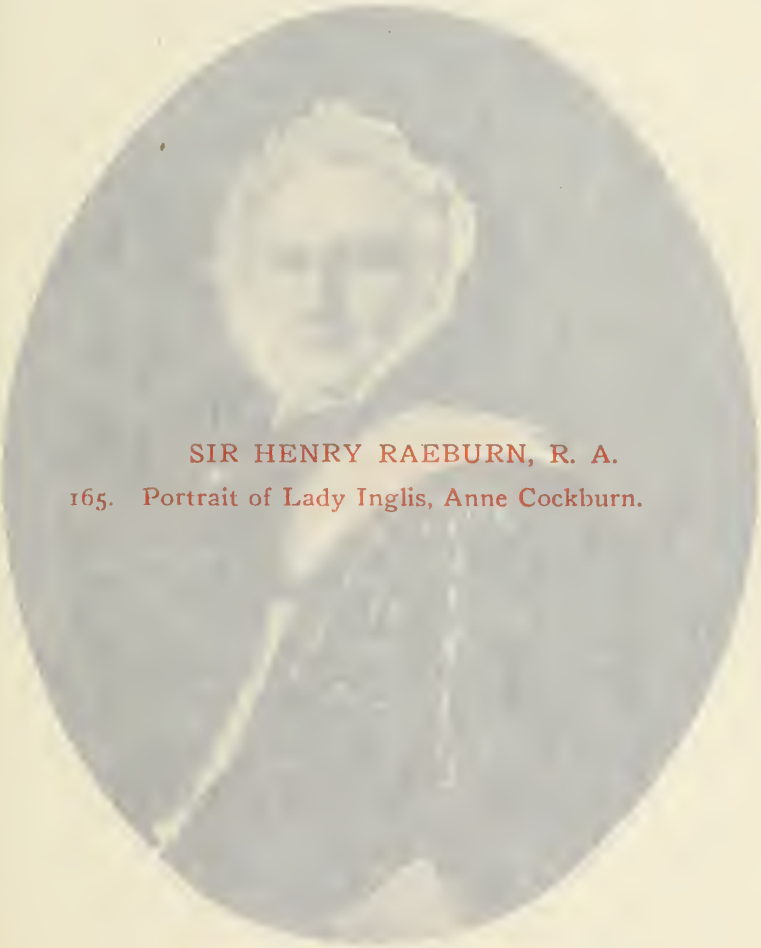


GEORGE ROMNEY.

166. Portrait of Hugh Inglis, Esq.

BORN at East Bergholt, Suffolk, June 11, 1776; died at London, March 31, 1837. Landscape painter. He studied at the Royal Academy with Joseph Farrington and R. R. Reinagle. He first painted portraits and figures, but soon turned his attention to landscape, showing his true genius in that field. While he was an A. R. A. (1819 to 1829 and 1829. His recognition was earlier by his own country, and his pictures "The Hay-Wain" and "Weymouth Bay" (purchased by Mr. Wilson in 1873 have made his name famous. He exerted great influence on French landscape and he is always nature in her most tender

Geo. Romney 1780-5.
Hugh Inglis Esqr



SIR HENRY RAEBURN, R. A.

165. Portrait of Lady Inglis, Anne Cockburn.

SIR HENRY GALBRAITH K.C.

165 Portrait of Lady Hyde Alan Cameron

JOHN CONSTABLE, R. A.

159. View at Hampstead.

JOHN CONSTABLE, R. A.

143. Dedham.

JOHN CONSTABLE, R.A.

150. View at Hampstead.

JOHN CONSTABLE, R.A.

143. Dedham

REYNOLDS,

Sir Joshua. P. R. A.
English School.

BORN at Devonshire at Plympton Earle, July 16, 1723; died at London, February 23, 1792. Portrait painter. He was the son of Rev. Samuel Reynolds, master of the grammar school at Plympton, St. Mary, Plymouth, who sent him at eighteen to London to study with Hudson, where in two years he made such great progress that his master became jealous. He returned home and stayed about a year, then again to London, whence he was recalled by his father's death in 1746. In 1749 he went to Italy, studied in Rome two years then to Parma, Florence and Venice, where to his great delight he studied Titian. In 1753 he returned to London and became the most popular and fashionable portrait painter of his time, notwithstanding he had to compete with such men as Opie, Gainsborough and Hoppner. At the founding of the Royal Academy in 1768 he was, by acclamation, elected president and knighted by the king, an honor which that office has ever since carried with it. On the death of Allan Ramsay he became principal painter in ordinary to the king. Ruskin calls him the "prince of portrait painters" and "one of the seven colourists of the world," who were Titian, Giorgione, Correggio, Tintoretto, Veronese and Turner.

145.
PORTRAIT OF A LADY.
On canvas, 35 x 26.

CONSTABLE,

John. R. A.
See No. 143.

146.
PARK SCENE AT DEDHAM.
On canvas, 9 x 11¼.

147.

CONSTABLE, John. R. A. See No. 143.

LOCK ON STOUR (FLATFORD LOCK).
On canvas, 6 x 9.

148.

CONSTABLE, John. R. A. See No. 143.

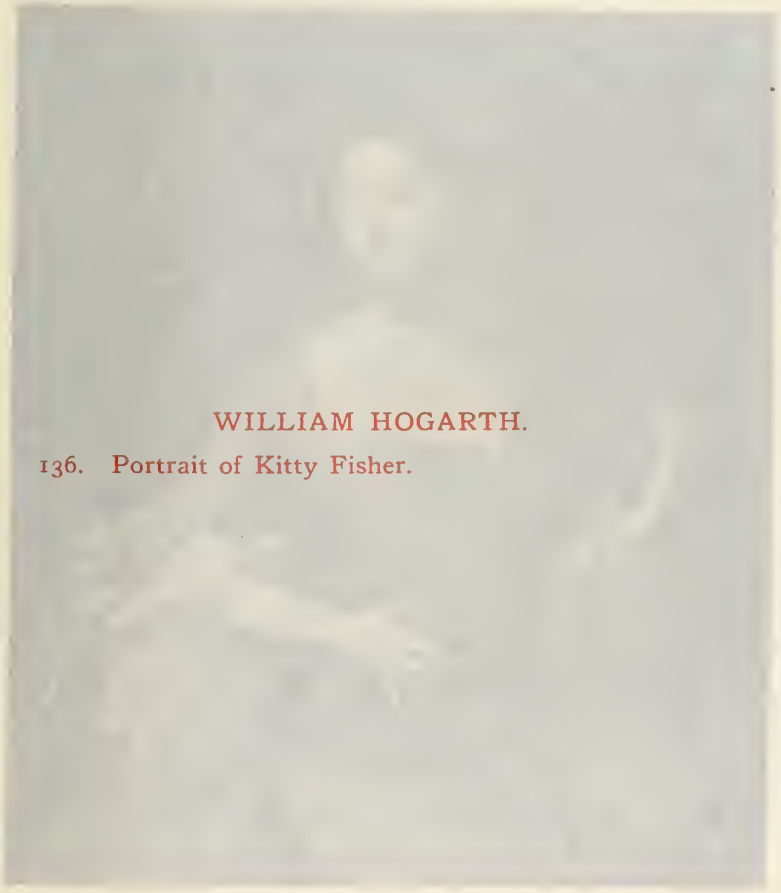
THE CORN-FIELD.
On panel, 10¾ x 15¼.

RAEBURN, Sir Henry. R. A. English School.

ORN at Stockbridge, near Edinburgh, March 4, 1756; died near there, July 8, 1823. Portrait painter. He was first apprenticed to a goldsmith, then took up miniature painting and afterwards portraits. In 1778 he visited London and Italy, and when he returned in 1780 he began his portrait work and took a high place in his art at once. He was elected president of the Society of Artists in Scotland in 1812, was knighted in 1822 and the following year was appointed His Majesty's limner for Scotland.

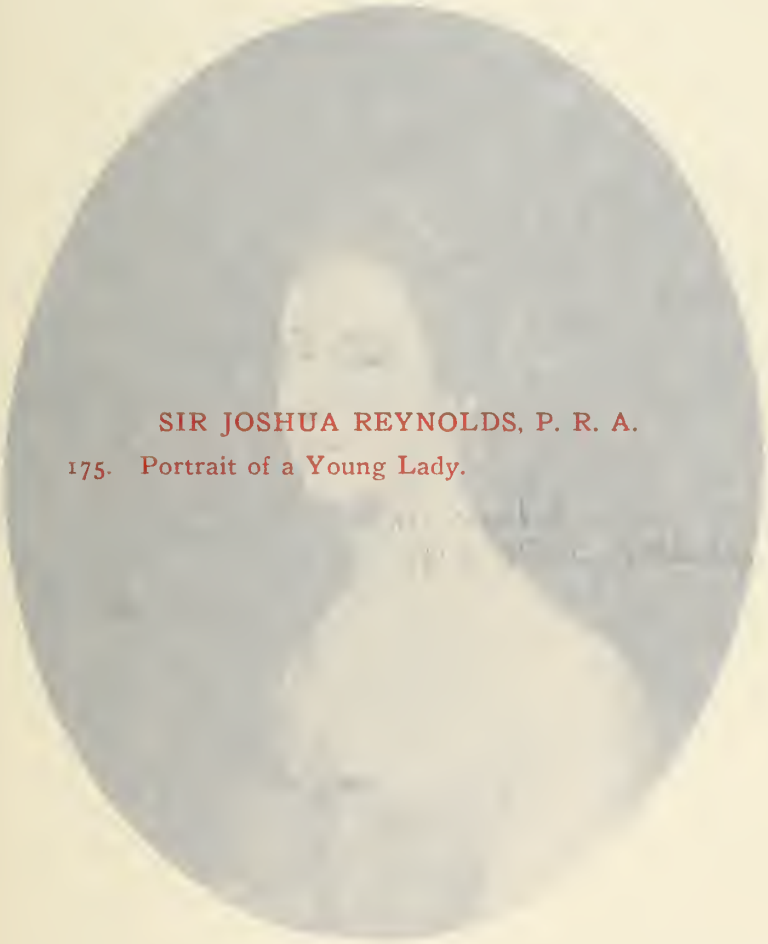
149.

PORTRAIT OF JOHN HOME, AUTHOR OF "DOUGLAS."
On canvas, 35½ x 26¾.
From the Collection of Admiral Ferguson.
Exhibited at the Raeburn Exhibition, London, 1876.
Exhibited at the Loan Exhibition of Scottish National Portraits, 1884.



WILLIAM HOGARTH.

136. Portrait of Kitty Fisher.



SIR JOSHUA REYNOLDS, P. R. A.

175. Portrait of a Young Lady.

SIR JOSHUA REYNOLDS, P. R. A.

175. Portrait of a Young Lady

JOHN CONSTABLE, R. A.

156. Landscape with Corn-Field.

JOHN CONSTABLE, R. A.

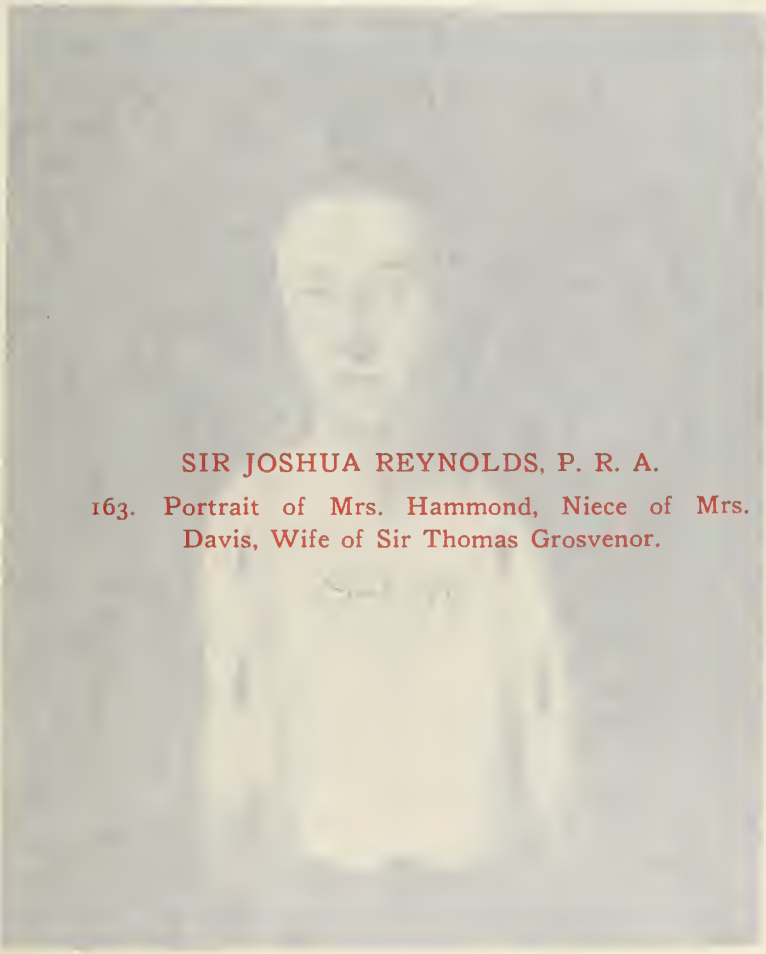
155. Farm-House Under Trees.

JOHN CONSTABLE, R. A.

155. Farm-House Under Trees.

JOHN CONSTABLE, R. A.

156. Landscape with Corn-Field

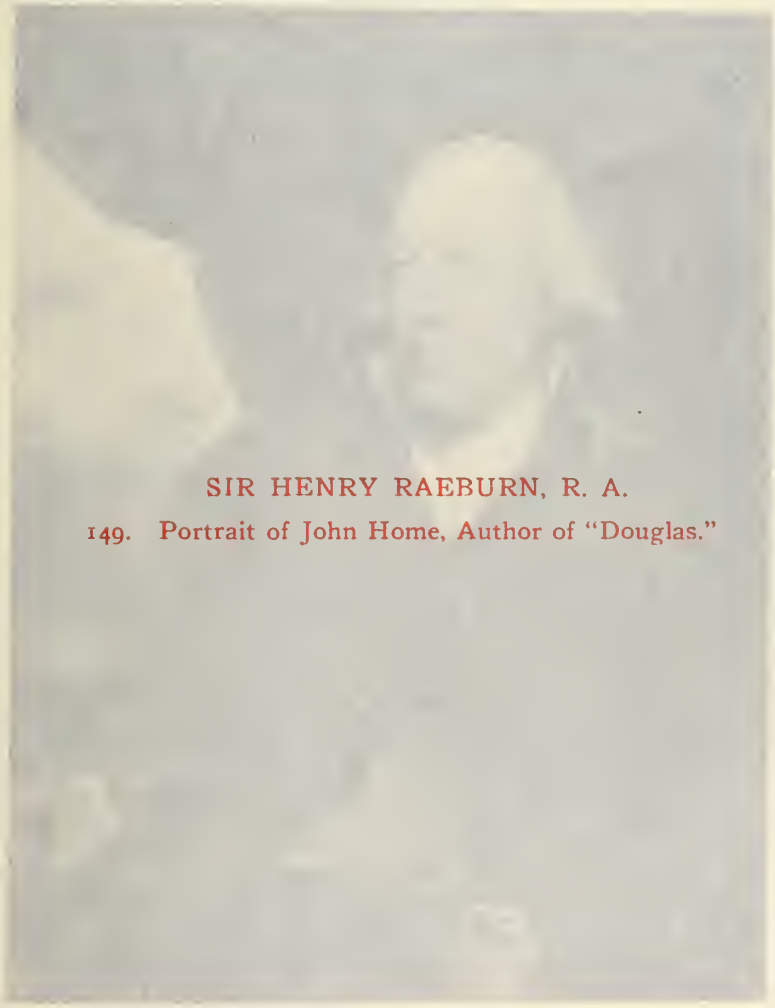


SIR JOSHUA REYNOLDS, P. R. A.

163. Portrait of Mrs. Hammond, Niece of Mrs. Davis, Wife of Sir Thomas Grosvenor.

SIR JOSHUA REYNOLDS, P. R. A.

163. Portrait of Mrs. Hammond, Niece of Mrs Davis, Wife of Sir Thomas Grosvenor



SIR HENRY RAEBURN, R. A.

149. Portrait of John Home, Author of "Douglas."

SIR HENRY RAEBURN, R.A.

149. Portrait of John Home, Author of "Douglas."

150.

LANDSCAPE.
On panel, 9 x 13¾.

CONSTABLE,
John. R. A.
See No. 143.

151.

EAST BERGHOLT.
On canvas, 10¾ x 14½.

CONSTABLE,
John. R. A.
See No. 143.

152.

SEA PIECE, GUN FLEET LIGHT-HOUSE FROM THE WALLET, OPPOSITE WALTON-ON-THE-NAZE.
On panel, 3½ x 7¼.

CONSTABLE,
John. R. A.
See No. 143.

153.

COTTAGE ON THE CANAL.
On canvas, 27½ x 36½.

CONSTABLE,
John. R. A.
See No. 143.

154.

PORTRAIT OF MAJOR-GENERAL STRINGER LAWRENCE.
On canvas, 92½ x 56¾.
Engraved by E. A. Ezekiel.
From the Collection of Sir Robert Palk, Bart.

REYNOLDS,
Sir Joshua. P. R. A.
See No. 145.

155.

FARM-HOUSE UNDER TREES.
On panel, 4¾ x 6½.

CONSTABLE,
John. R. A.
See No. 143.

156.

LANDSCAPE WITH CORN-FIELD.
On canvas, 11¾ x 13¼.

CONSTABLE,
John. R. A.
See No. 143.

157.

CONSTABLE, John. R. A. See No. 143.

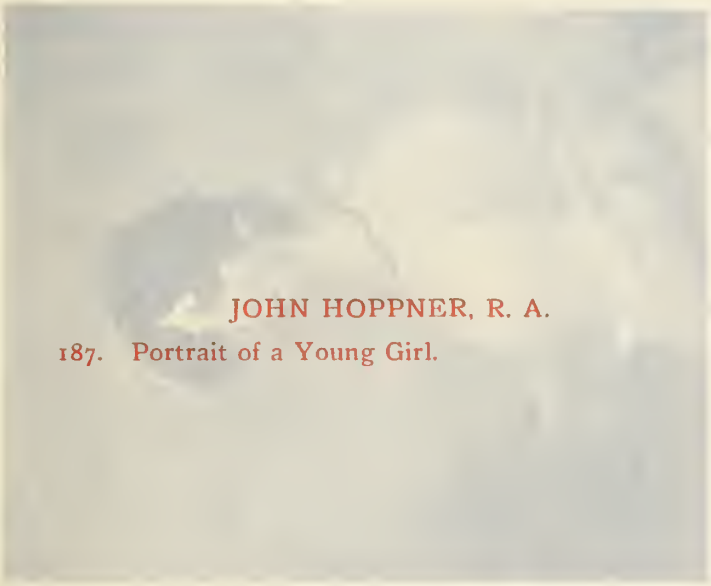
ETON COLLEGE.
On panel, 7½ x 13¼.

HOPPNER, John. R. A. English School.

BORN at Whitechapel, London, April 4, 1758; died there, January 23, 1810. Portrait painter. His father and mother were of German extraction, the latter being employed at the royal palace and therefore, John being much there, was from an early age brought to the notice of George III. In 1775 he entered at the Royal Academy where he first exhibited in 1780. Preferring landscape he was obliged to leave that branch of art for the more lucrative one of portrait painting. An accomplished man of the world and always very successful, he had from the start the most fashionable sitters. His best portraits were those of women and children. An admirer and imitator of Reynolds, his pictures had at first some of the brilliancy and harmony of his, but now, the drawing being often poor and the colors faded, they bear but a very faint resemblance to the works of that great master. Silver medal at the Royal Academy for drawing from life, 1778. Gold medal at the Royal Academy for historical painting, 1782. Became A. R. A. in 1793, R. A. in 1795.

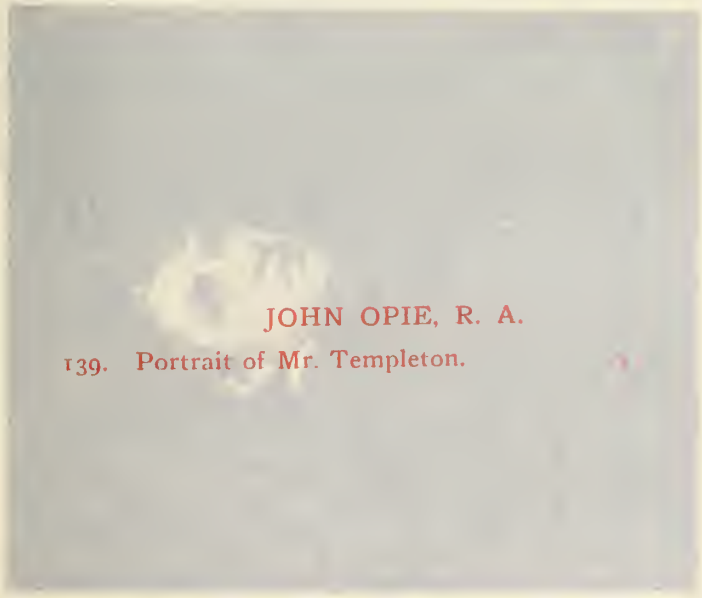
158.

PORTRAIT OF A LADY.
On canvas, 35½ x 27.



JOHN HOPPNER, R. A.

187. Portrait of a Young Girl.



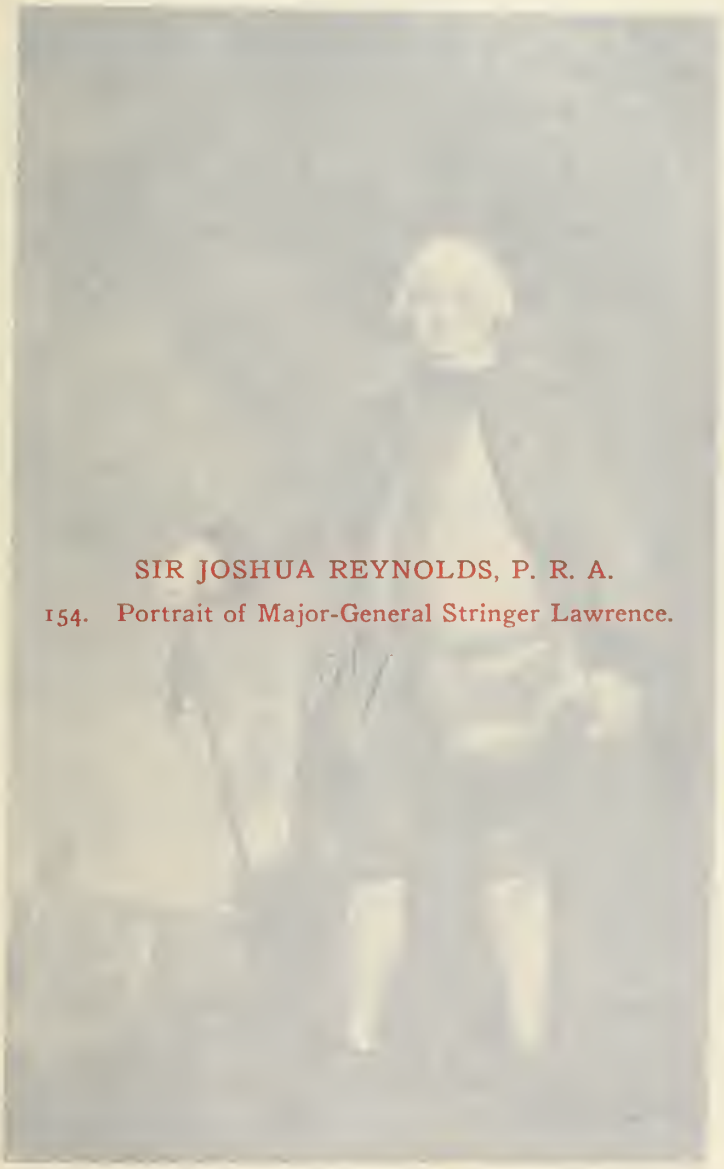
JOHN OPIE, R. A.

139. Portrait of Mr. Templeton.

ETON COLLEGE.
On panel, 7½ × 13½.

BORN at Whitechapel, London, April 4, 1752. Died at Hampstead, January 13, 1821. [illegible] portrait painter. His father and mother were of German extraction, the latter being employed at the royal palaces and therefore, John being [illegible] there was from an early age brought to the notice of George III. In 1775 he entered at the Royal Academy where he first exhibited in 1780. Preferring landscape he was obliged to leave that branch of art for the more lucrative one of portrait painting. An accomplished man of the world and always very successful, he had from the first the most fashionable sitters. His best portraits are those of women and children. An admirer and imitator of Reynolds, his pictures had at first some of the [illegible] and harmony of his best work, the drawing being [illegible] and the colour tasteful, they bear but a very [illegible] resemblance to the works of that great master. Some [illegible] at the Royal Academy for drawing from life, [illegible] were exhibited at the Royal Academy for historical painting [illegible] Associate R. A. in 1793, R. A. in 1795.

JOHN OPIE, R. A.
PORTRAIT OF A LADY.
179 Portrait of Mr. Templeton.

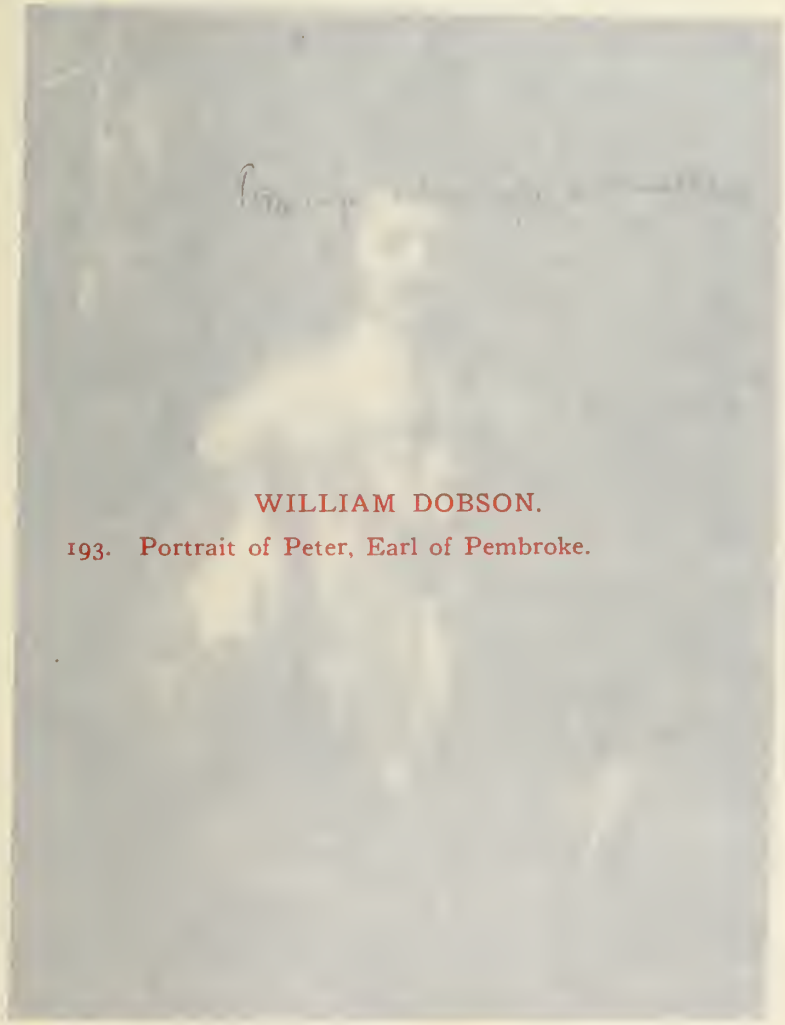


SIR JOSHUA REYNOLDS, P. R. A.

154. Portrait of Major-General Stringer Lawrence.

SIR JOSHUA REYNOLDS, P. R. A.

154. Portrait of Major-General Stringer Lawrence

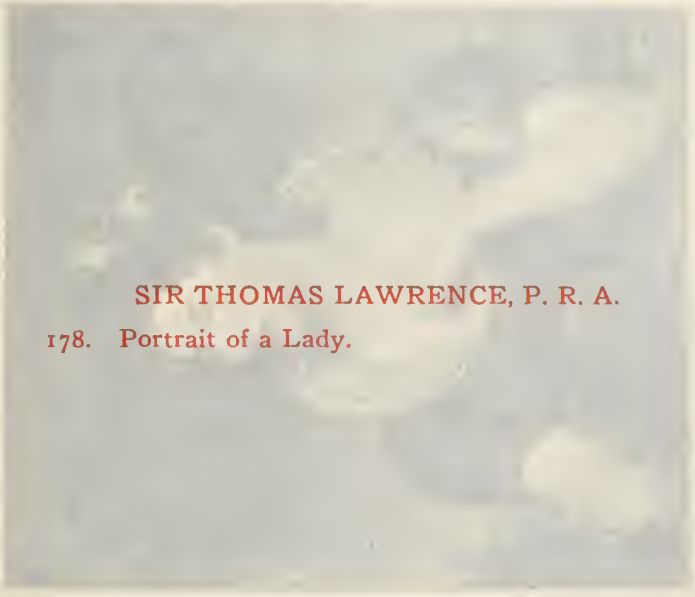


WILLIAM DOBSON.

193. Portrait of Peter, Earl of Pembroke.

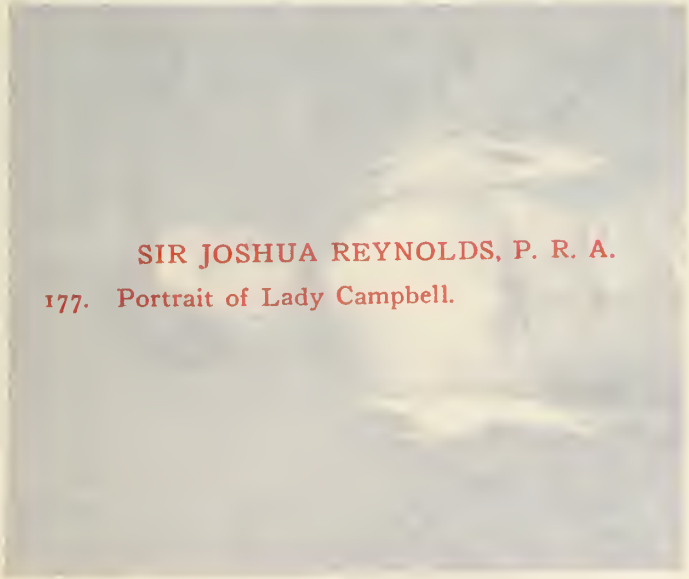
WILLIAM DOBSON

193. Portrait of Peter, Earl of Pembroke.



SIR THOMAS LAWRENCE, P. R. A.

178. Portrait of a Lady.



SIR JOSHUA REYNOLDS, P. R. A.

177. Portrait of Lady Campbell.

SIR THOMAS LAWRENCE, P. R. A

178. Portrait of a Lady.

SIR JOSHUA REYNOLDS, P. R. A.

177. Portrait of Lady Campbell.

159.

A VIEW AT HAMPSTEAD.
On panel, 9 x 11¼.

CONSTABLE,
John. R. A.
See No. 143.

160.

NOON.
On canvas, 13½ x 17.
Engraved by David Lucas.

CONSTABLE,
John. R. A.
See No. 143.

161.

THE AVENUE.
On canvas, 29½ x 24½.
From the Collection of H. Willett, Esq.

CONSTABLE,
John. R. A.
See No. 143.

HILTON,
William.
English School.

ORN at Lincoln, June 3, 1786; died at London, December 30, 1839. Subject painter. Son and pupil of William Hilton, a portrait painter; he also worked with Raphael Smith, mezzotint engraver, and at the Royal Academy in 1806. While he was always recognized by his own profession he felt very deeply the want of popularity with the public. He used asphaltum to an excess and this has, to a great extent, effaced the rich, harmonious color he was noted for. Became an exhibitor in 1803, A. R. A. in 1813, R. A. in 1819, and keeper in 1827.

162.

A BACCHANTE DISARMING CUPID.
On canvas, 34½ x 26¼.

163.

REYNOLDS, Sir Joshua. P. R. A. See No. 145.

PORTRAIT OF MRS. HAMMOND, NIECE OF MRS. DAVIS, WIFE OF SIR THOMAS GROSVENOR.
On canvas, 29 x 24.

BARKER, Benjamin. English School.

BORN 1776; died 1838. Animal painter and brother of Barker of Bath.

164.

LANDSCAPE ON THE RIVER WYE.
On canvas, 35½ x 52½.
Signed and dated 1832.
From the Collection of M. Milln, Esq.

165.

RAEBURN, Sir Henry. R. A. See No. 149.

PORTRAIT OF LADY INGLIS, ANNE COCKBURN.
On canvas, 29 x 24.

166.

ROMNEY, George. See No. 135.

PORTRAIT OF HUGH INGLIS, ESQ.
On canvas, 29½ x 24½.

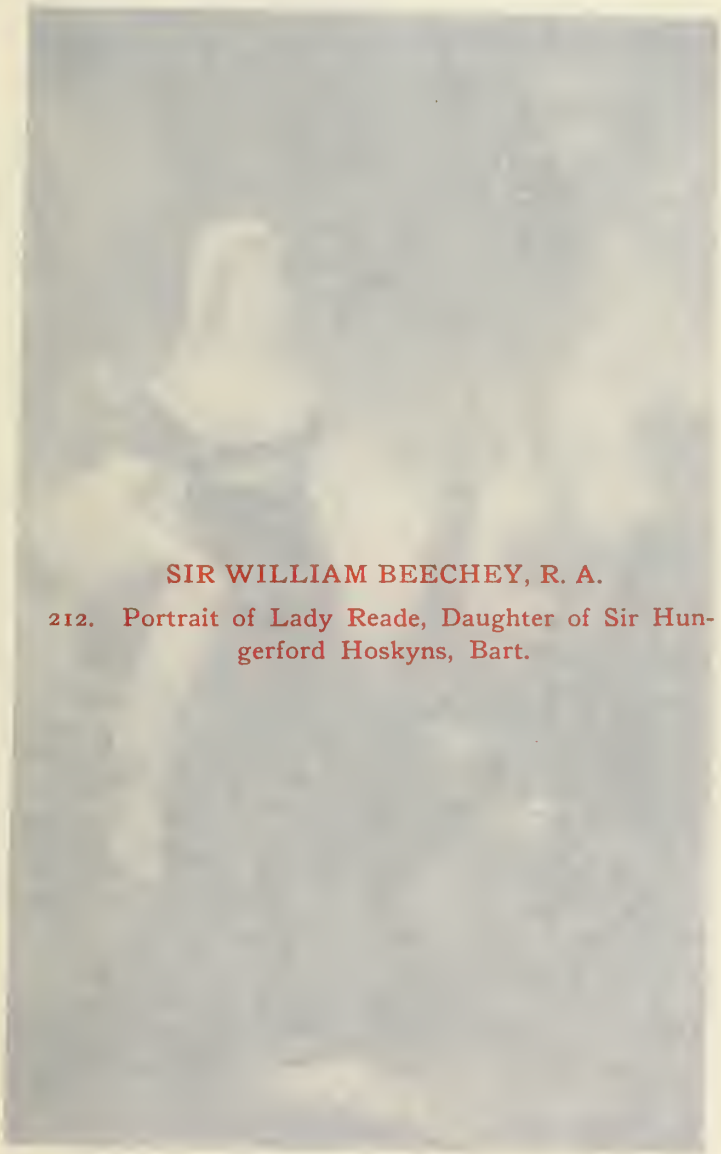
167.

WHEATLEY, Francis. See No. 137.

THE LITTLE ANGLER.
On canvas, 18½ x 23½.

GORDON, Sir John Watson. R. A. English School.

ORN at Edinburgh, 1790; died there, June 1, 1864. Portrait painter. Son of Captain Watson, R. N., and nephew of George Watson, portrait painter. In 1826 he assumed the name of Gordon. He began with historical painting but his success was so small that he took up portraiture,



SIR WILLIAM BEECHEY, R. A.

212. Portrait of Lady Reade, Daughter of Sir Hungerford Hoskyns, Bart.

HAMMOND, NIECE OF MRS

WIFE OF SIR THOMAS GROSVENOR.

Animal painter and engra

RIVER WYE.

M. Milln, Esq.

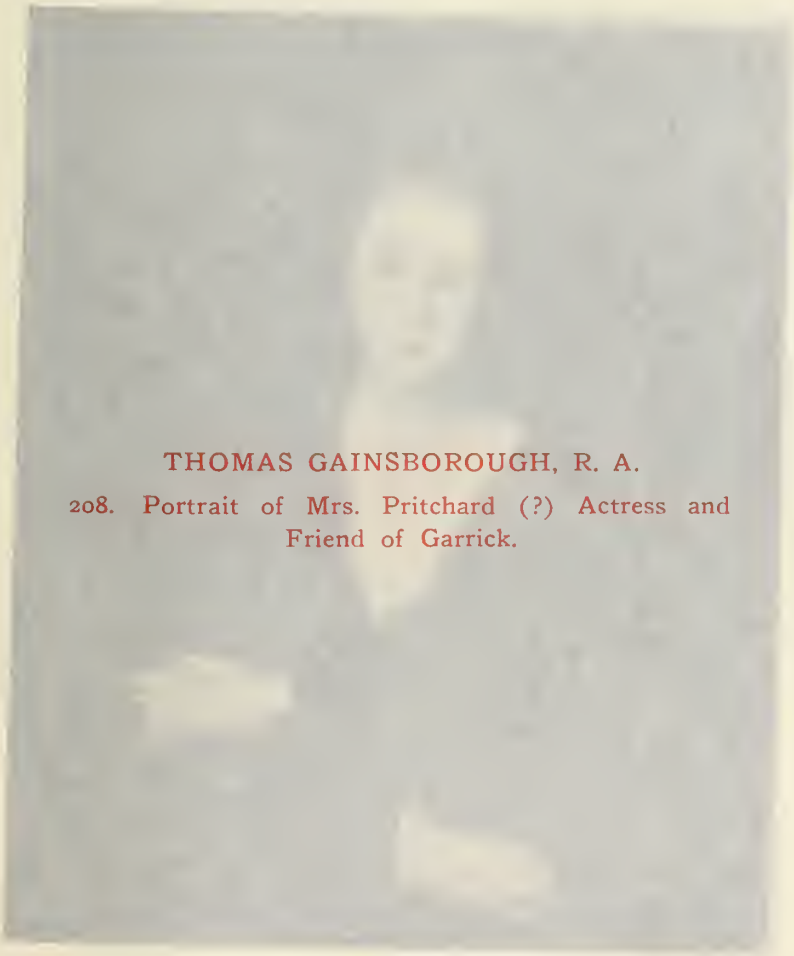
INGLIS, ANNE COCK

INGLIS, ESQ.

SIR WILLIAM BEECHEY, R. A

212. Portrait of Lady Reade, Daughter of Sir Hum-
phrey Hoskyns, Bart.

ORN at Edinburgh, 1
died there, June 1, 1
trait painter. Son of
Watson, R. N., and
of George Watson,
painter. In 1816 he
the name of Gordon.
gan with historical
and its success was so small that he took up portrait

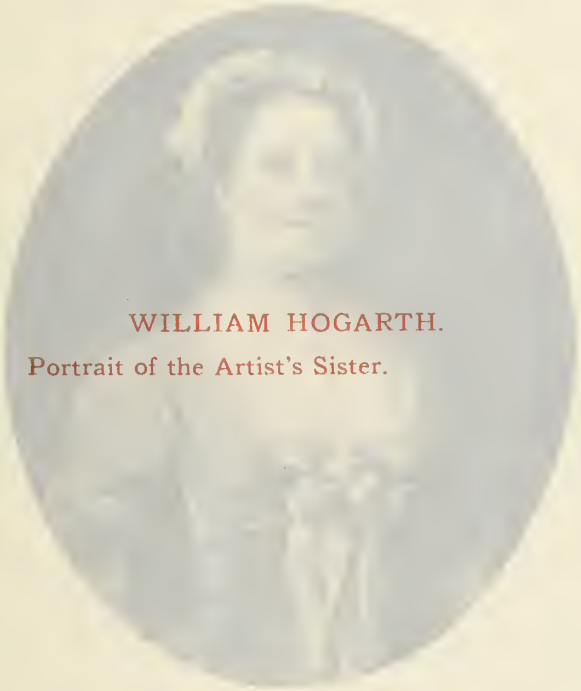


THOMAS GAINSBOROUGH, R. A.

208. Portrait of Mrs. Pritchard (?) Actress and Friend of Garrick.

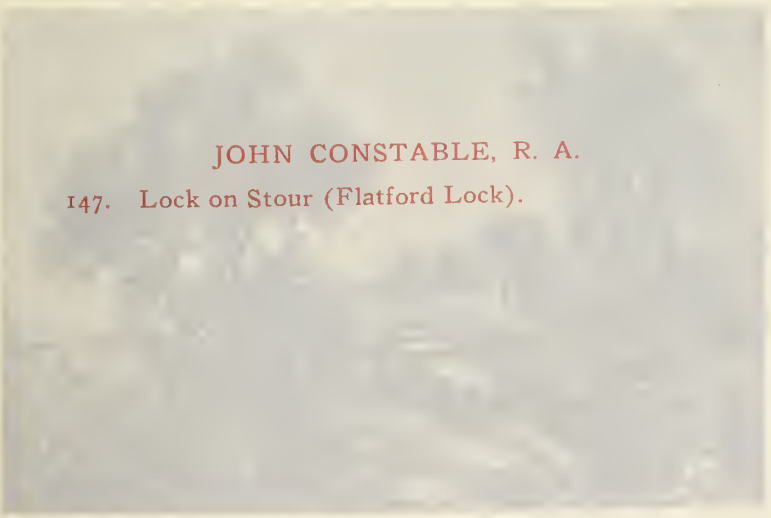
THOMAS GAINSBOROUGH, R. A.

208. Portrait of Mrs. Pritchard (?) Actress and Friend of Garrick.



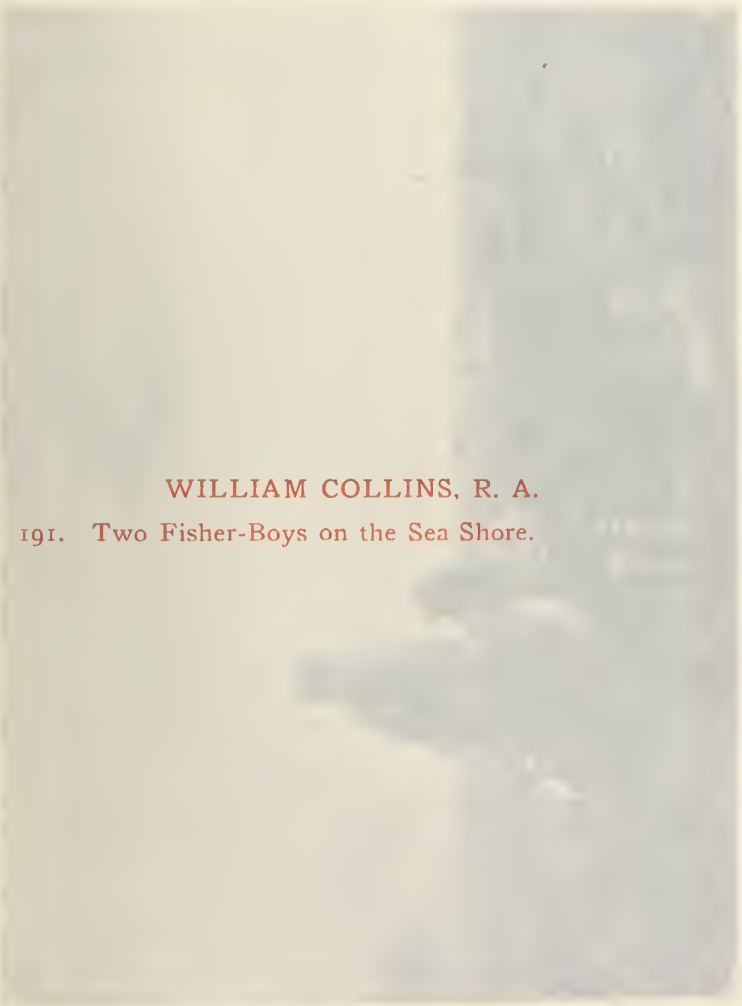
WILLIAM HOGARTH.

210. Portrait of the Artist's Sister.



JOHN CONSTABLE, R. A.

147. Lock on Stour (Flatford Lock).



WILLIAM COLLINS, R. A.

191. Two Fisher-Boys on the Sea Shore.

WILLIAM COLLINS, R.A.

101. Two Fishermen Boys on the Sea Shore

and after Raeburn's death became the chief portrait painter in Edinburgh. He was made an A. R. A. in 1841 and R. A. in 1851; he succeeded Sir William Allan as president of the Scotch Academy in 1850, being at the same time appointed limner to the Queen in Scotland and knighted.

168.
PORTRAIT OF ROBERT WATSON.
On canvas, 27¾ x 36.

BONINGTON,

Richard Parkes.
English School.

ORN at Arnold, near Nottingham, October 25, 1801; died at London, September 23, 1828. Landscape and marine painter. At fifteen his father took him to Paris where he was allowed to copy in the Louvre; he worked in the École des Beaux Arts, and in 1819 became a pupil of Baron Gros. He made quite a reputation in Paris, winning the gold medal in 1824; afterwards he went to Venice where his pictures, in both oil and water-colors, won him more fame and many commissions at home. Painting chiefly landscapes and marines, he had nevertheless much skill in figure subjects and exerted no little influence on the French school of genre.

169.
SEA-SHORE IN NORMANDY.
On canvas, 17½ x 21¼.

GAINSBOROUGH,

Thomas. R. A.
See No. 140.

170.
PORTRAIT OF BRINSLEY SHERIDAN, POET, ACTOR AND MEMBER OF PARLIAMENT.
On canvas, 29½ x 24.

WESTALL,

Richard. R. A.
English School

BORN at Hertford, 1765; died at London, December 4, 1836. Subject and landscape painter. In 1785 he entered the Academy schools in London. He painted in water-colors and claimed that he was one of the founders of that medium. His illustrations were much admired. He was drawing-master to the Princess Victoria. Elected A. R. A. in 1792 and R. A. in 1794.

171.

LADY HAMILTON AS CLEOPATRA.
On canvas, 49 x 39¼.

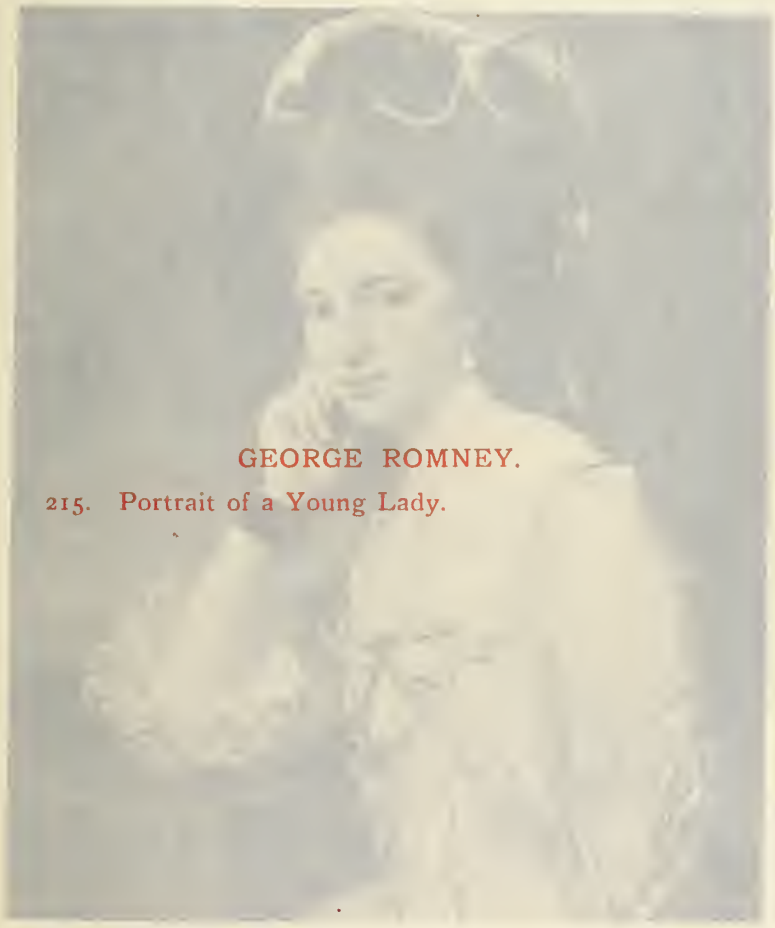
BEECHEY,

Sir William. R. A.
English School.

BORN at Burford, Oxfordshire, December 12, 1753; died at Hampstead, January 28, 1839. Portrait painter. He entered as a student at the Royal Academy, London, in 1772. He painted for some years in Norwich, his work being portraits and pictures after Hogarth's style, then returning to London he became the fashionable portrait painter of the time. In 1793, having painted Queen Charlotte, she appointed him her royal portrait painter. Already an A. R. A., in 1798 he became R. A. and was knighted.

172.

PORTRAIT OF SPENCER PERCIVAL.
On canvas, 29¼ x 24¼.



GEORGE ROMNEY.

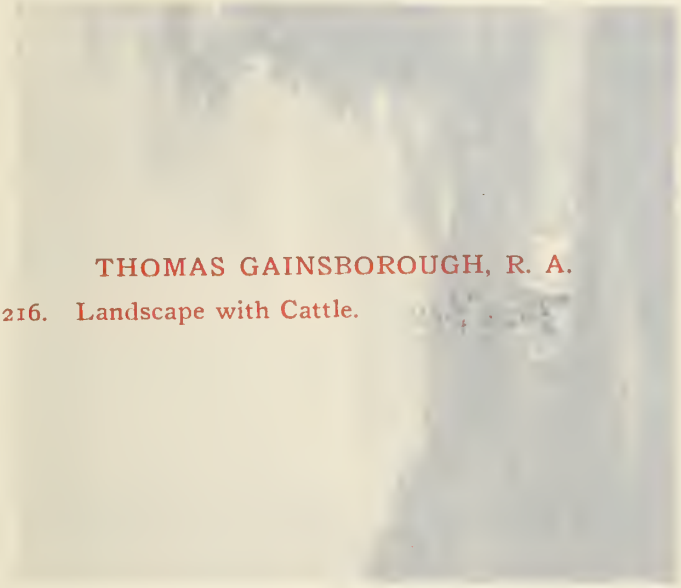
215. Portrait of a Young Lady.

OPEN at Hertford, 1765; died at London, December 4, 1836. Subject and landscape painter. In 1785 he entered the Academy schools in London. He painted in water colors and claimed that he was one of the founders of the [illegible]. His illustrations were much admired. He was [illegible] to the Princess Victoria. Elected A. R. A. in 1812 and R. A. in 1794.

LADY HAMILTON AS CLEOPATRA.

OPIE at Burford, Oxfordshire, December 22, 1761; died at Hampstead, January 28, 1839. Portrait painter. He entered as a student of the Royal Academy, London, in 1772. He painted for some years in Norwich, his work being portraits and pictures after Hogarth's manner. Returning to London he became the fashionable portrait painter of the time. In 1793, having painted Queen Charlotte, she appointed him her royal portrait painter. Already an A. R. A., in 1798 he became R. A. and was knighted.

PORTRAIT OF SPENCER PERCIVAL.



THOMAS GAINSBOROUGH, R. A.

216. Landscape with Cattle.

RICHARD WESTALL, R. A.

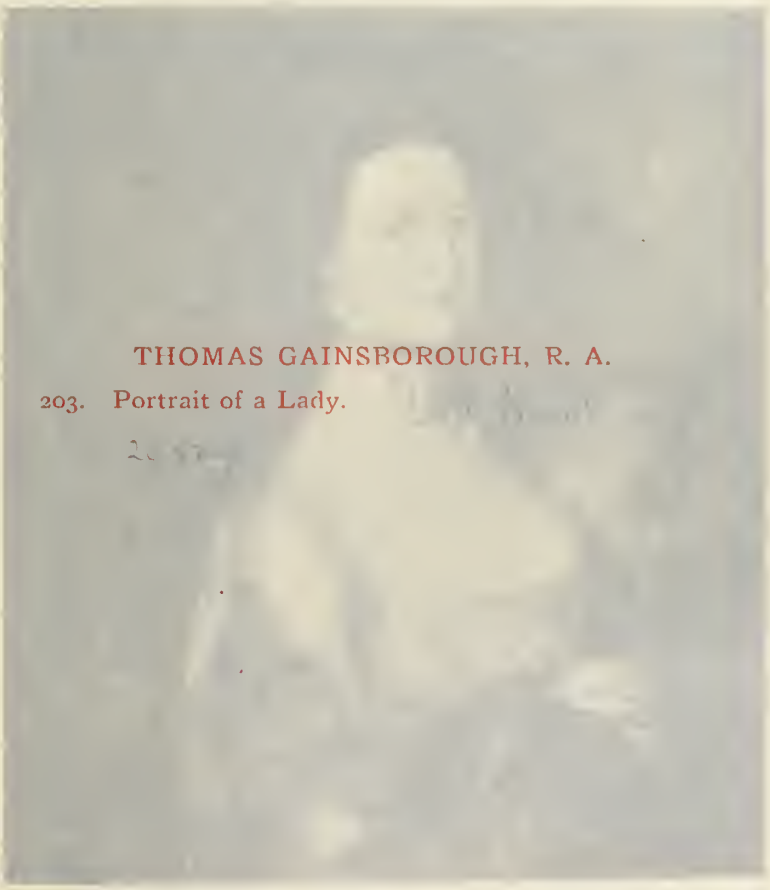
171. Lady Hamilton as Cleopatra.

THOMAS GAINSBOROUGH, R. A

216. Landscape with Cattle.

RICHARD WESTALL, R. A

171. Lady Hamilton as Cleopatra

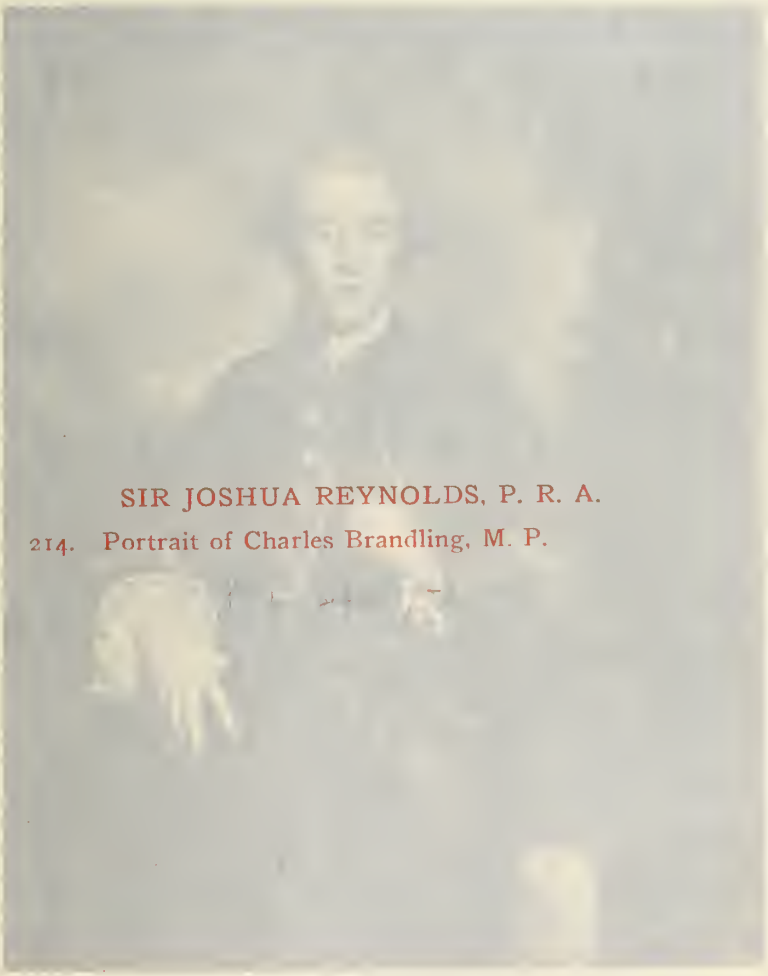


THOMAS GAINSBOROUGH, R. A.

203. Portrait of a Lady.

THOMAS GAINSBOROUGH, R. A

203. Portrait of a Lady.



SIR JOSHUA REYNOLDS, P. R. A.

214. Portrait of Charles Brandling, M. P.

SIR JOSHUA REYNOLDS, P. R. A.

214. Portrait of Charles Bonnlling, M. I

WARD,
James. R. A.
English School.

ORN at London, October 23, 1769; died at Cheshunt, November 17, 1859. Animal painter. Studied engraving with J. R. Smith and was apprenticed to his elder brother, William James Ward, a mezzotint engraver. He spent but a few years at engraving before he took up the painting of animals, in which he attained quite an eminence. In 1794 he was appointed painter and engraver to the Prince of Wales. Elected A. R. A. in 1807 and R. A. in 1811.

173.
SHEPHERD TENDING SHEEP.
On canvas, 18 x 22½.
Signed J. Ward, 1796.

DOBSON,
William.
English School.

ORN at Holborn, 1610; died at London, October 28, 1646. Portrait painter. Pupil of Sir Robert Peake, an obscure painter and picture dealer. He made such fine copies of Van Dyck's works that that artist was attracted to him and introduced him to the notice of Charles I. After Van Dyck's death he was appointed sergeant-painter and groom of the privy chamber. He painted many of the notable personages of his day.

174.
PORTRAIT OF AMBROGIO SPINOLA, DUKE OF SAN SEVERINO.
On canvas, 39¾ x 29½.
From the Collection of Lord Revelstock.

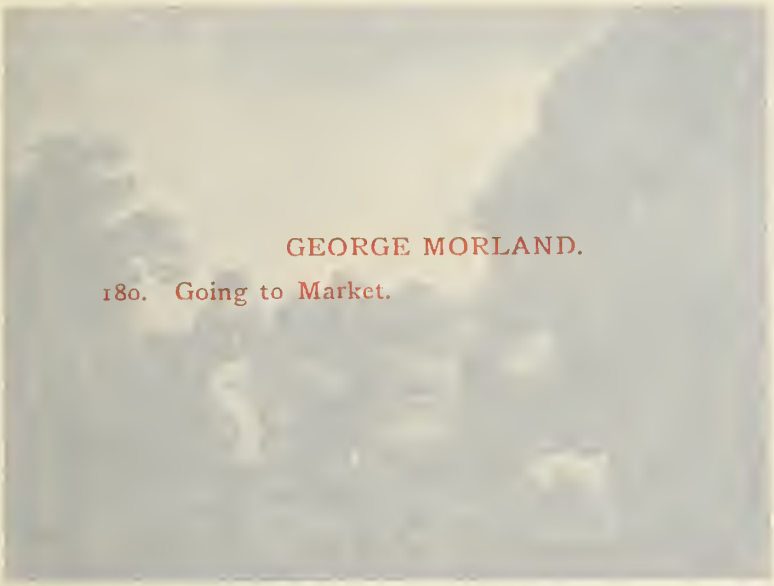
175.
REYNOLDS, Sir Joshua. P. R. A. See No. 145.
PORTRAIT OF A YOUNG LADY.
On canvas, oval, 28 x 22½.

WEST, William. English School.

ORN at Bristol, 1801; died at Chelsea, January, 1861. Landscape painter. He first exhibited at the Academy in 1845 with a biblical picture, but after this he took up landscape. Many of his subjects are from Norway, Wales, and the Coast of Devonshire. He constantly contributed to the exhibitions of the Society of British artists, in which he became a member in 1851.

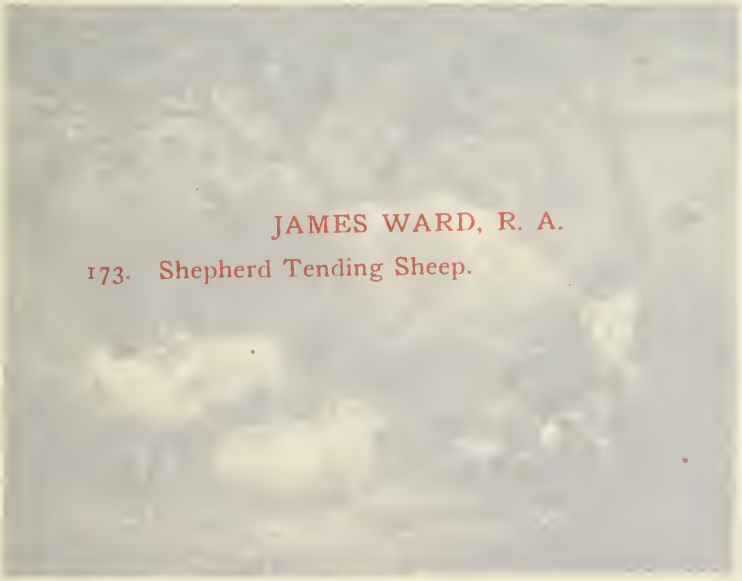
176.
LANDSCAPE.
On canvas, 39¾ x 49½.

177.
REYNOLDS, Sir Joshua. P. R. A. See No. 145.
PORTRAIT OF LADY CAMPBELL.
On canvas, 29½ x 24½.
From the Collection of M. E. Secretan.



GEORGE MORLAND.

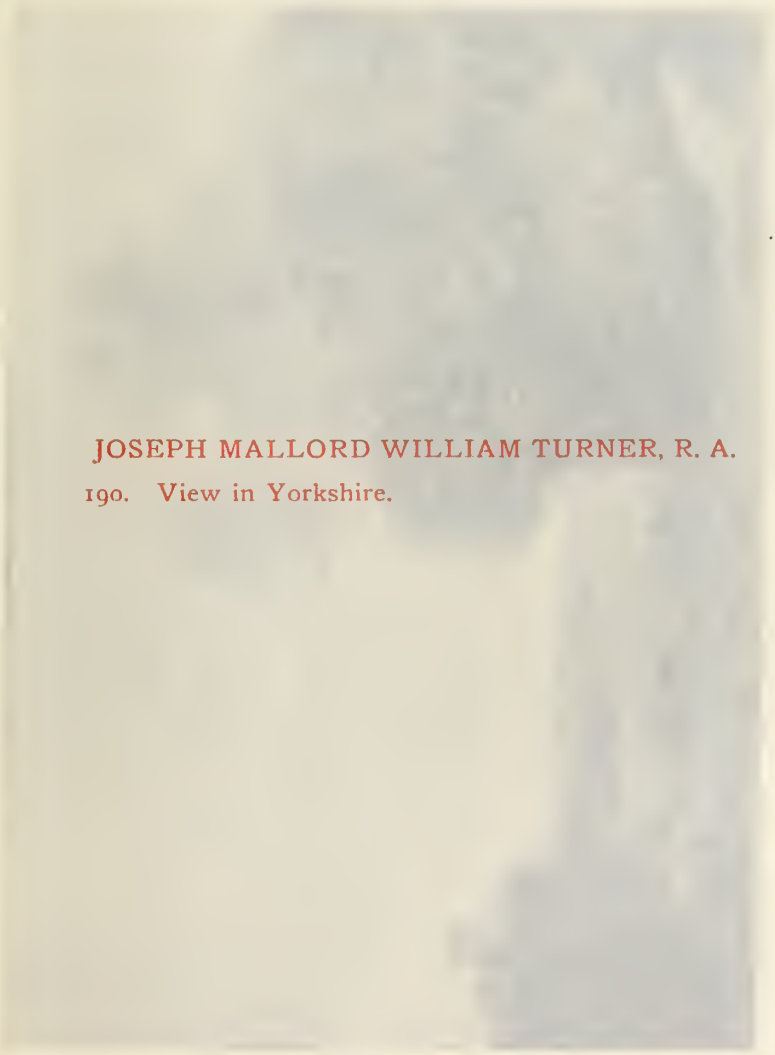
180. Going to Market.



JAMES WARD, R. A.

173. Shepherd Tending Sheep.

ORN at Bristol [illegible] at Chelsea, January [illegible] Landscape painter. [illegible] exhibited at the Academy [illegible] 1845 with a biblical [illegible] but after this he [illegible] landscape. Many of [illegible] jects are from [illegible] and the Coast of Devonshire. He contributed [illegible] to the exhibitions of the Society of [illegible] and was elected a member in 1851.

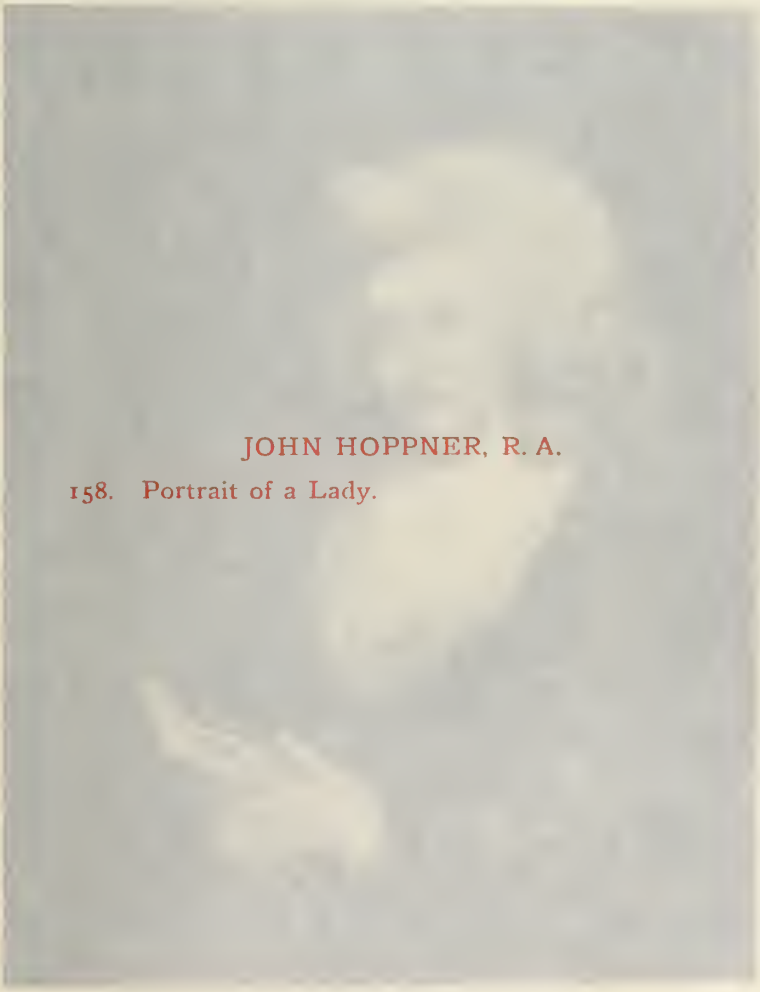


JOSEPH MALLORD WILLIAM TURNER, R. A.

190. View in Yorkshire.

JOSEPH MALLORD WILLIAM TURNER R A

190. View in Yorkshire.

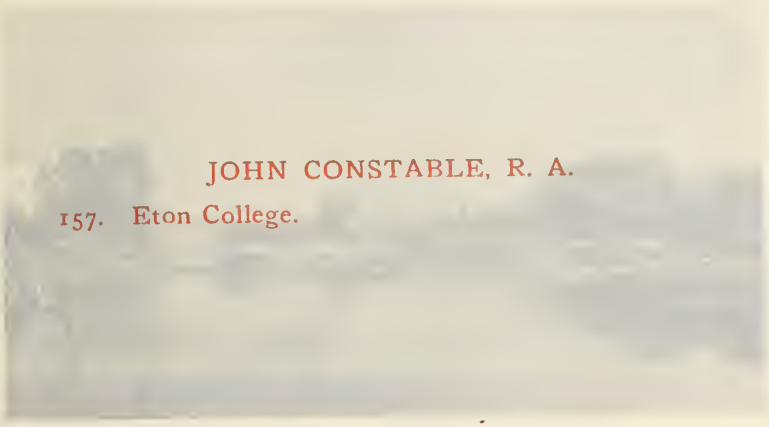


JOHN HOPPNER, R. A.

158. Portrait of a Lady.

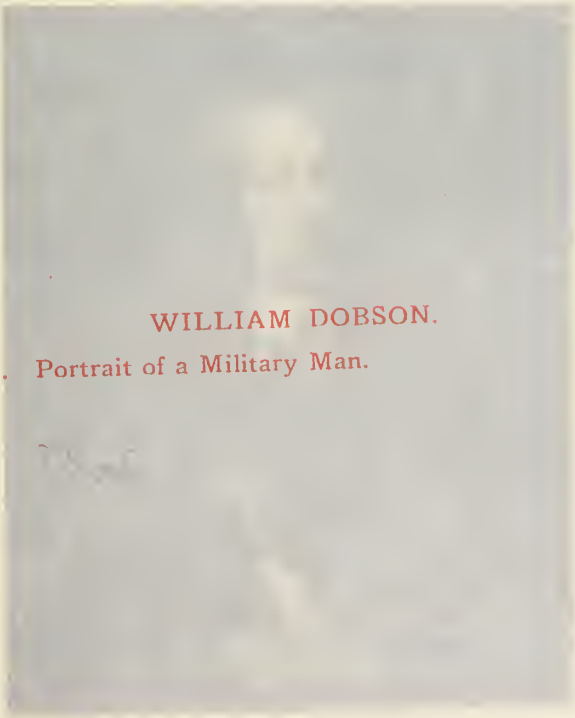
JOHN HOPPNER R A

158. Portrait of a Lady



JOHN CONSTABLE, R. A.

157. Eton College.



WILLIAM DOBSON.

192. Portrait of a Military Man.

JOHN CONSTABLE, R.A

157. Eton College.

WILLIAM DOBSON

192. Portrait of a Military Man.

LAWRENCE,

Sir Thomas. P. R. A.
English School.

BORN at Bristol, May 4, 1769; died at London, January 7, 1830. Portrait painter. His first efforts in art were chalk portraits of some of his father's customers at the Black Bear Inn, Devizes. When only ten he painted portraits at Oxford and before he was twelve at Bath, where his studio was a fashionable resort. In 1787 he came to London and entered the Royal Academy. From the start he was wonderfully successful and while still under age was, in 1791, through the influence of George III., admitted to the Royal Academy as a supplementary A. R. A.; the next year he succeeded Sir Joshua Reynolds as painter to the King. He was made R. A. in 1794, knighted in 1815, and in 1820 was unanimously elected president of the Academy. He was a member of St. Luke at Rome and of many other foreign academies, and was created Chevalier de la Légion d' honneur in 1825. As a portrait painter his career was unrivaled.

178.

PORTRAIT OF A LADY.

On canvas, 29½ x 24½.

OWEN,
William. R. A.
English School.

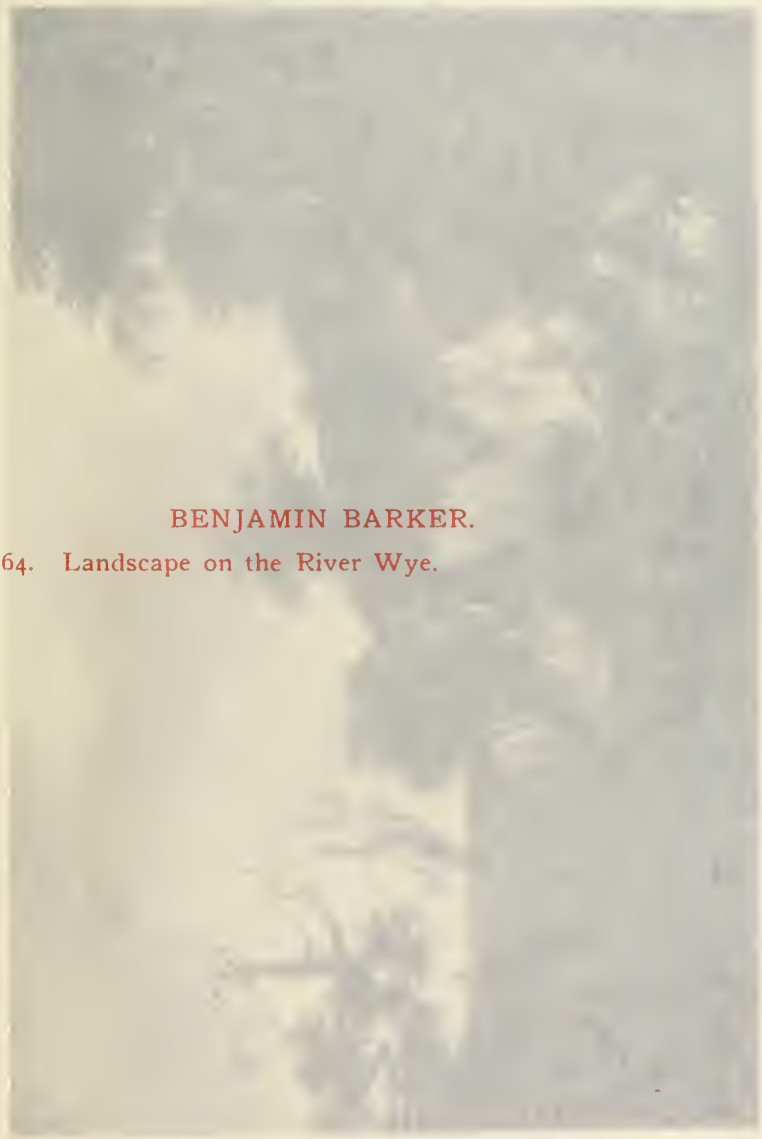
ORN at Ludlow, 1769; died at London, February 11, 1825. Genre and portrait painter. Pupil of Charles Catton and the Royal Academy in 1791. His portraits, for which he had many notable sitters, are considered much finer than his genre pictures. He became A. R. A. in 1804, R. A. in 1806, and was appointed in 1810 portrait painter to the Prince of Wales, and in 1813 principal portrait painter to the Prince as Prince Regent.

179.
PICK-A-PACK.
On canvas, 44½ x 35½.

MORLAND,
George.
English School.

ORN at London, June 26, 1763; died there, October 29, 1804. Figure and animal painter. He was the son and pupil of Henry Robert Morland, an engraver and portrait painter; he also studied several years at the Royal Academy.

180.
GOING TO MARKET.
On canvas, 17¼ x 23¼.



BENJAMIN BARKER.

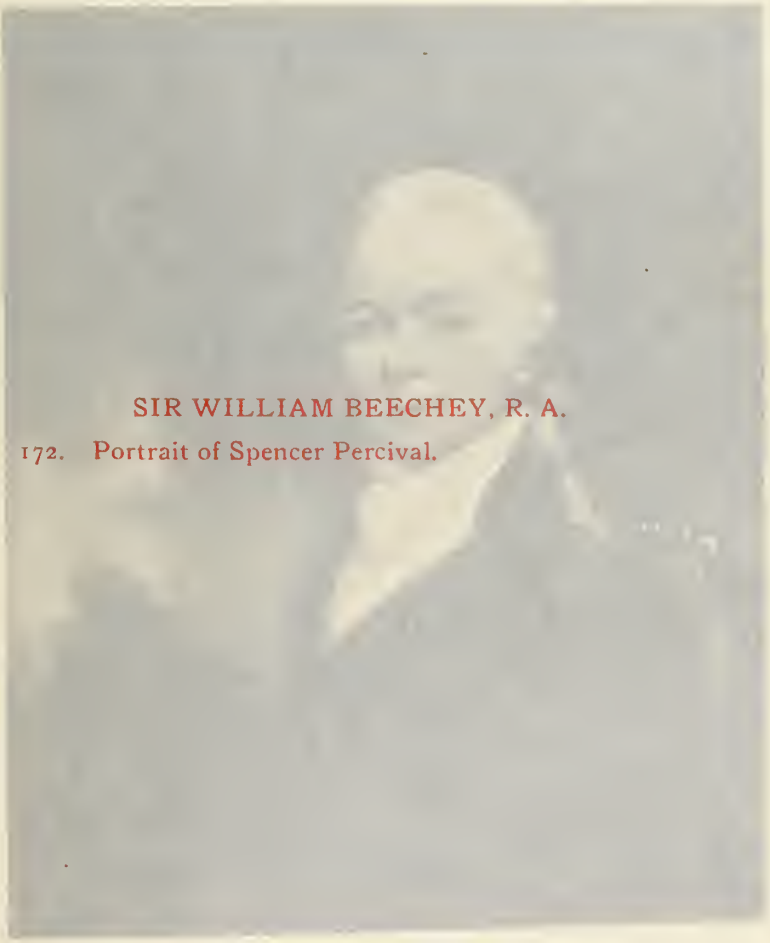
164. Landscape on the River Wye.

ORN at Ludlow, 1769; died at London, February 7, 1825. Genre and portrait painter. Pupil of Charles Catton and the Royal Academy in 1791. His portraits, for which he had many notable sitters, are considered superior to his genre pictures. He became A. R. A. in 1798, and was appointed in 1810 portrait painter to the Prince of Wales, and in 1813 principal portrait painter to the Prince as Prince Regent.

BENJAMIN BARKER.

164. Landscape on the River Wye.

ORN at London, June [illegible], 1763; died there, October [illegible], 1809. Figure and portrait painter. He was the son and pupil of Henry Robert Morland, an engraver and portrait painter; he also studied several years at the Royal Academy.



SIR WILLIAM BEECHEY, R. A.

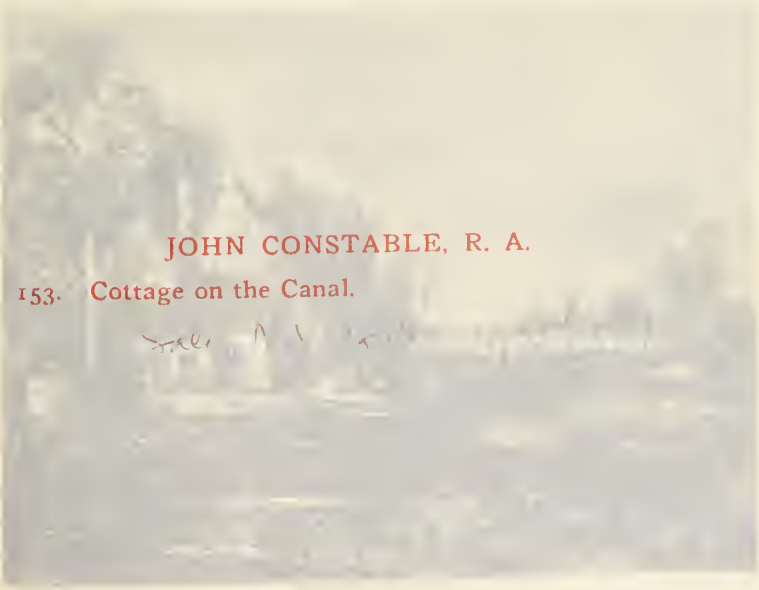
172. Portrait of Spencer Percival.

SIR WILLIAM BEECHEY, R. A.

172. Portrait of Spencer Perceval.

JOHN CONSTABLE, R. A.

160. Noon.



JOHN CONSTABLE, R. A.

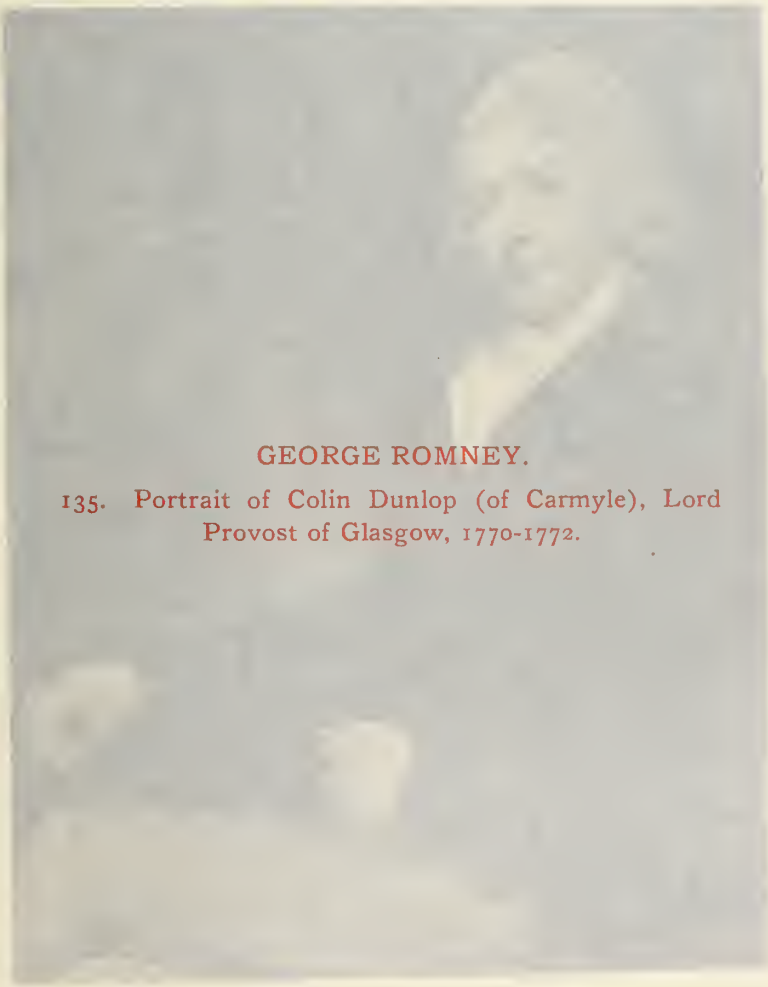
153. Cottage on the Canal.

JOHN CONSTABLE R A

160 Noon.

JOHN CONSTABLE R A

153 Cottage on the Canal



GEORGE ROMNEY.

135. Portrait of Colin Dunlop (of Carmyle), Lord Provost of Glasgow, 1770-1772.

GEORGE ROMNEY.

135. Portrait of Colin Dunlop (of Carmyle), Lord Provost of Glasgow, 1770 1771.

181.
PORTRAIT OF AN OFFICER.
On canvas, 25 x 18¾.

GAINSBOROUGH,
Thomas. R. A.
See No. 140.

DIED in London about 1658. An eminent portrait painter and imitator of Van Dyck. He reached the height of his fame during the Commonwealth and by painting the Protector and many of his officers, came to be known as "Cromwell's portrait painter." Examples of his work are found in most of the English galleries.

WALKER,
Robert.
English School.

182.
PORTRAIT OF THE DUKE OF ALBEMARLE.
On canvas, 29 x 24.

BORN at London, May 26, 1785; died there, April 10, 1865. Painter of landscapes with figures. Student in the Royal Academy schools in 1805. A. R. A. in 1830, R. A. in 1840.

WITHERINGTON,
William Frederick. R. A.
English School.

183.
IN THE HOP-GARDEN.
On panel, 23¼ x 19¼.
From the Collection of J. Fairburn, Esq.
Exhibited at the International Exhibition, London.

184.
HAY MAKING.
On canvas, 14 x 18½.

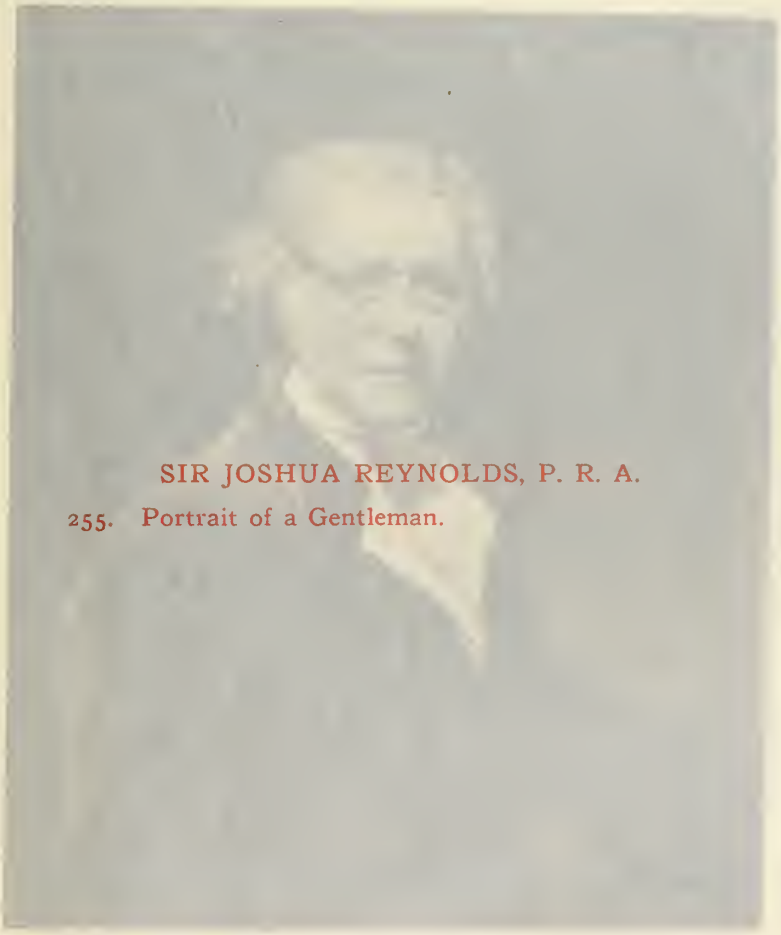
WHEATLEY,
Francis.
See No. 137.

TURNER,
Joseph Mallord
William. R. A.
English School.

BORN at London, April 23, 1775; died there, December 19, 1851. Landscape and marine painter. His father was a hairdresser, who intended his son to follow the same business, but he seems to have been willing that he should take up art, as it was in his rooms that Turner's pictures were first shown. In 1789 he entered the Royal Academy schools; studied perspective with Thomas Malton, and with Hardwick, architectural drawing; he also worked with Girtin and others. He made a practice of going into the country to sketch in water-colors, the development of which medium is due in a large measure to him. In the latter part of his life he was very much taken up with color, to the sacrifice of drawing. Ruskin says, "He went to the cataract for its iris, to the conflagration for its flames, asked of the sea its intensest azure, and of the sky its clearest gold." About 1802 he visited Scotland, France and Switzerland; he was three times in Italy. He holds above all others the first place in English landscape art. He was elected A. R. A. in 1799, R. A. in 1802. In 1807 he was professor of perspective in the Royal Academy.

185.
VENICE, VIEW ON THE GRAND CANAL.
On panel, 14 x 20½.

186.
ROMNEY,
George.
See No. 135.
PORTRAIT OF BRINSLEY SHERIDAN, POET, ACTOR AND MEMBER OF PARLIAMENT.
On canvas, 76 x 43¾.



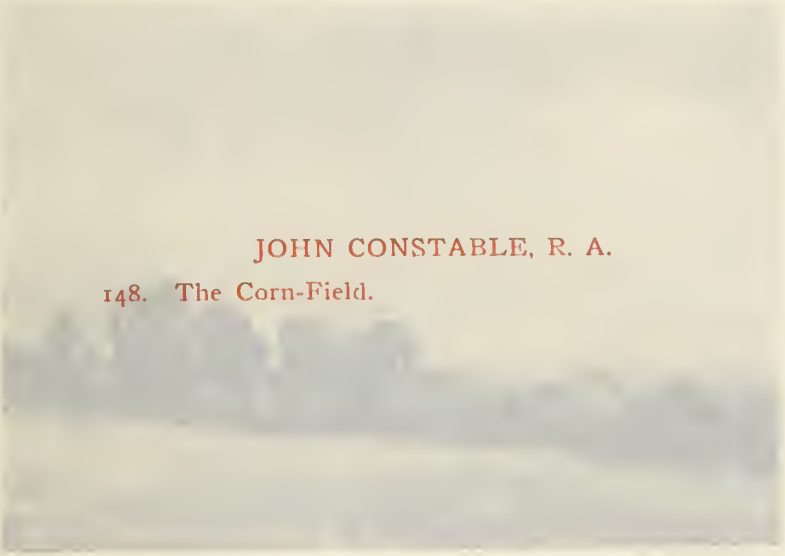
SIR JOSHUA REYNOLDS, P. R. A.

255. Portrait of a Gentleman.

BORN at London April 23, 1775; died there December 19, 1851. Landscape and marine painter. His father was a hairdresser, who intended his son to follow the same business, but he seems to have been willing that he should take up art as it was in his rooms that Turner first showed his sketches. In 1789 he entered the Royal Academy schools, studied perspective with Thomas Malton, architectural drawing, he says, with Hogarth and others. He made a practice of going out to sketch in water-colors. The encouragement he received from Girtin is due in a large measure to the influence of his life he was very much interested in the subject of drawing. Ruskin says: "Turner was the first painter who ever brought the Iris, to the contemplation of the intensest azure and purest light." About 1802 he visited Italy for the first time; he was three times in Italy, and gave all others the first place in Europe. He was elected A. R. A. in 1799, R. A. in 1802, and was professor of perspective in the Royal Academy.

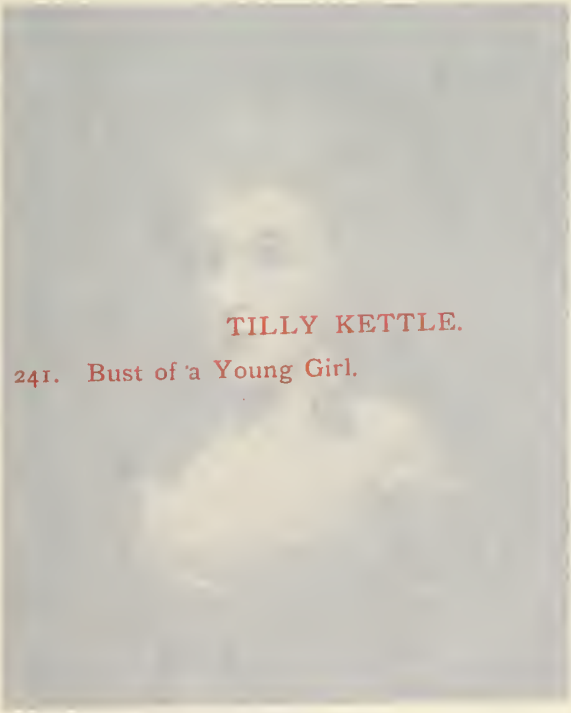
THE GRAND CANAL.

RICHARD BRINSLEY SHERIDAN, POET AND MEMBER OF PARLIAMENT.



JOHN CONSTABLE, R. A.

148. The Corn-Field.



TILLY KETTLE.

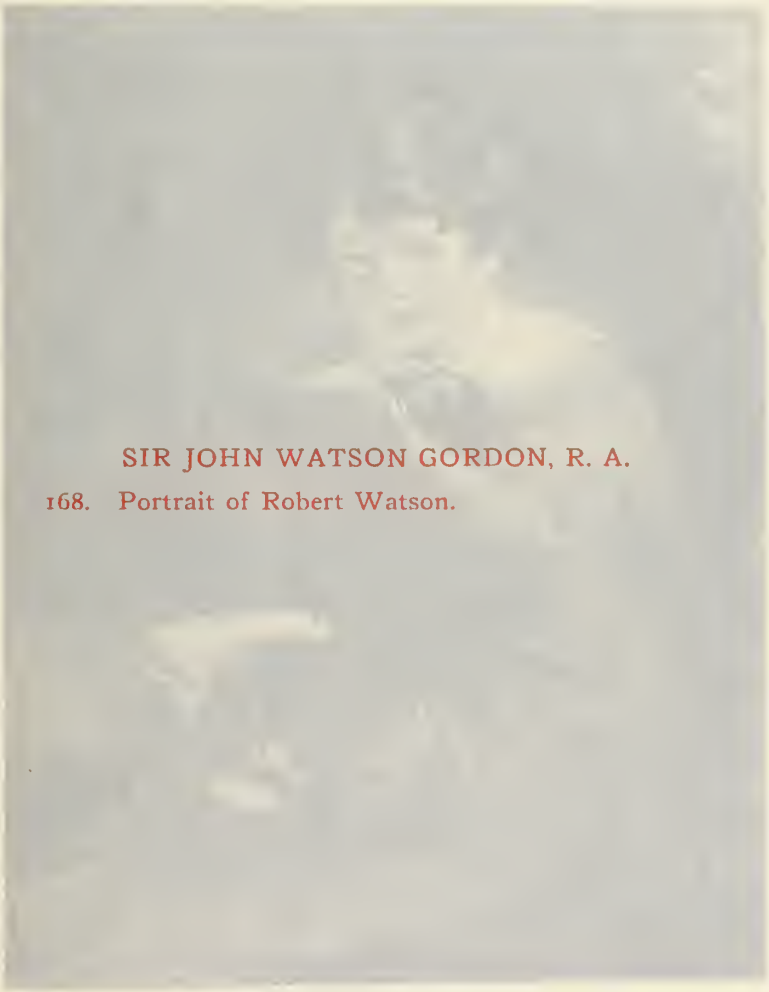
241. Bust of a Young Girl.

JOHN CONSTABLE, R. A

148. The Corn Field

TILLY KETTLE

241. Bust of a Young Girl

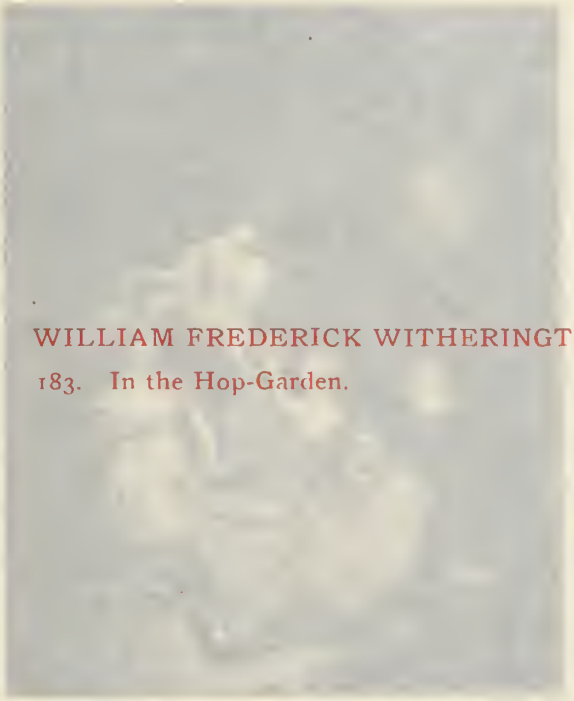


SIR JOHN WATSON GORDON, R. A.

168. Portrait of Robert Watson.

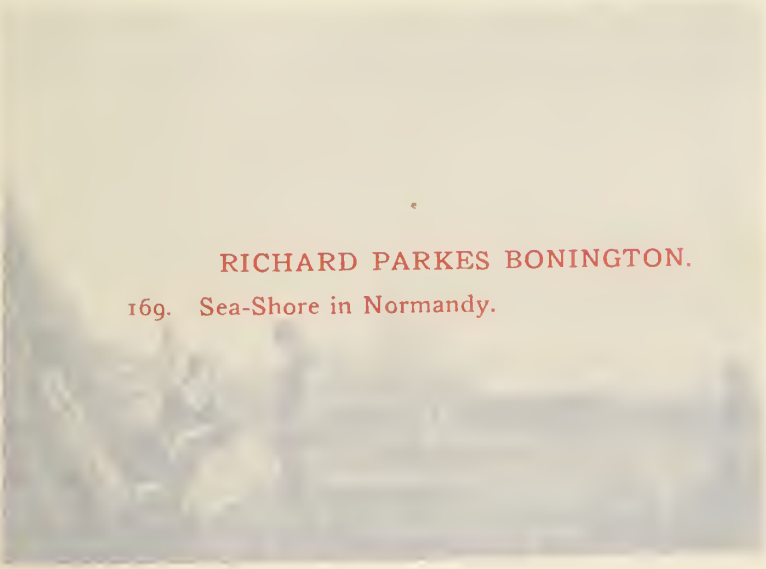
SIR JOHN WATSON GORDON, R. A

168. Portrait of Robert Watson



WILLIAM FREDERICK WITHERINGTON, R. A.

183. In the Hop-Garden.



RICHARD PARKES BONINGTON.

169. Sea-Shore in Normandy.

WILLIAM FREDERICK WITHERINGTON, R. A.

183 In the Hop Garden

RICHARD PARKES BONINGTON

189 Sea-Shore in Normandy

187.
PORTRAIT OF A YOUNG GIRL.
On canvas, 29 x 24½.

HOPPNER,
John. R. A.
See No. 158.

188.
THE HAY-CART.
On canvas, 14 x 18½.

WHEATLEY,
Francis.
See No. 137.

189.
PORTRAIT OF A LADY.
On canvas, 29¼ x 24½.

HOPPNER,
John. R. A.
See No. 158.

190.
VIEW IN YORKSHIRE.
On canvas, 16½ x 23½.

TURNER,
Joseph Mallord
William. R. A.
See No. 185.

COLLINS,
William. R. A.
English School.

BORN at London, September 18, 1788; died there, February 17, 1847. Landscape and genre painter. He was the son of a picture dealer and studied at the Royal Academy from 1807-1814. He painted chiefly landscapes with groups of people, and after spending two years in Italy, his pictures were of Italian life. His art was not strong, but his subjects were popular and many of his pictures have been engraved. Made A. R. A. in 1814 and in 1820 R. A.

191.
TWO FISHER-BOYS ON THE SEA-SHORE.
On canvas, 12½ x 17.

192.

DOBSON, William. See No. 174.

PORTRAIT OF A MILITARY MAN.
On canvas, 28¾ x 23½.

193.

DOBSON, William. See No. 174.

PORTRAIT OF PETER, EARL OF PEMBROKE.
On canvas, 50 x 38½.
From the Collection of Lord Orkney.

194.

HOPPNER, John. R. A. See No. 158.

PORTRAIT OF A LADY.
On canvas, 25 x 30.

195.

LAWRENCE, Sir Thomas. P. R. A. See No. 178.

PORTRAIT OF A YOUNG LADY.
On canvas, oval, 20½ x 19½.

196.

OPIE, (Oppy) John. R. A. See No. 138.

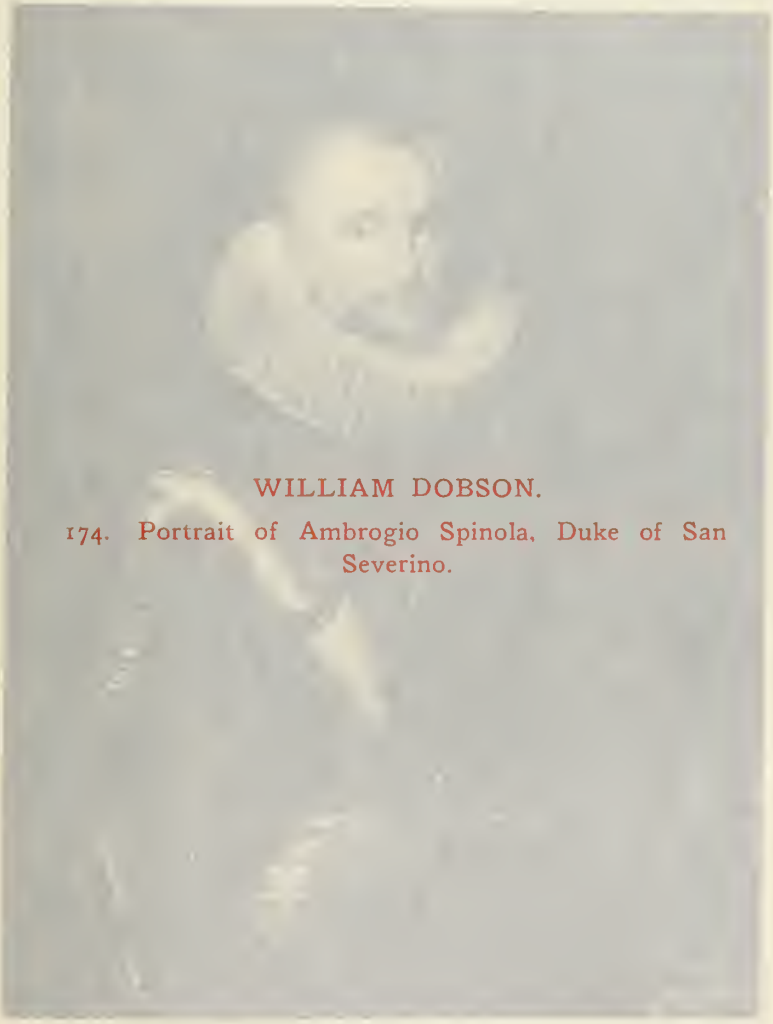
CHILD WITH CAT.
On canvas, 29 x 24½.

COTES, Francis. R. A. English School.

BORN at London, 1726; died there, July 20, 1770. A painter of portraits in both oil and crayons, excelling in the latter. Pupil of George Knapton. One of the original members of the Royal Academy and a member of the Society of Artists.

197.

PORTRAIT OF A LADY.
On canvas, 29¼ x 24½.



WILLIAM DOBSON.

174. Portrait of Ambrogio Spinola, Duke of San Severino.

PORTRAIT OF A MILITARY MAN
On canvas, 28¾ x 23½.

PORTRAIT OF PETER, EARL OF PEMBROKE
On canvas, 30 x 25.
From the Collection of Lord Orkney.

PORTRAIT OF A LADY.
On canvas, 29 x 24.

PORTRAIT OF A YOUNG LADY.
On canvas, oval, 20½ x 19¾.

WILLIAM DOBSON

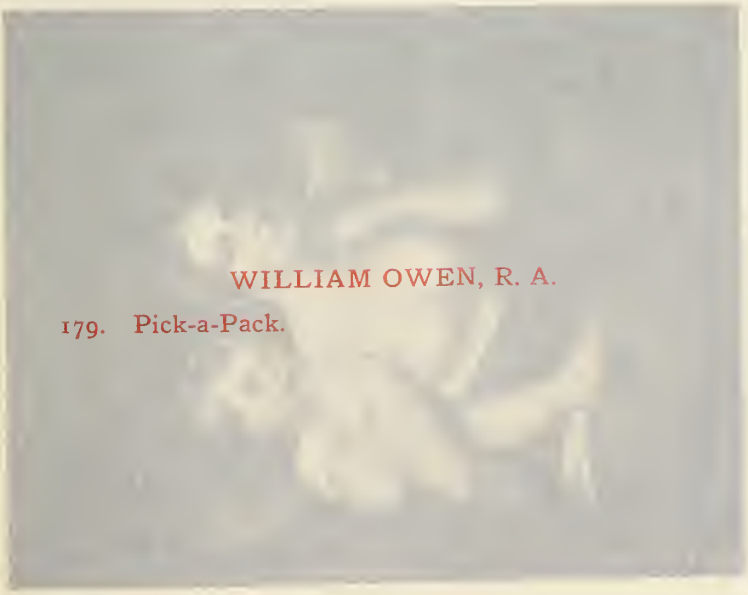
174. Portrait of Ambrogio Spinola, Duke of San Severino.

BORN at London, 17[illegible] there, July 20, 17[illegible] painter of portraits in oil and crayons, excelling in the latter. Pupil of [illegible] Kneller. One of the original members of the [illegible] Academy and a member of the Society of Artists.

PORTRAIT OF A LADY.
On canvas, 29½ x 24½.

WILLIAM HILTON.

162. A Bacchante Disarming Cupid.



WILLIAM OWEN, R. A.

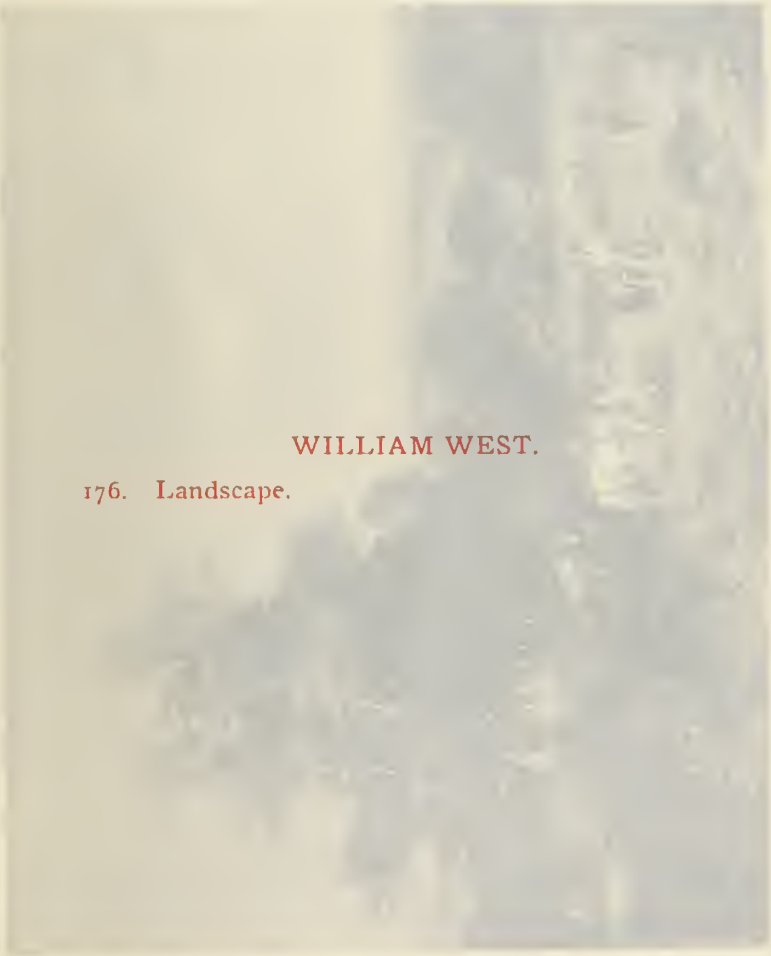
179. Pick-a-Pack.

WILLIAM HILTON

162. A Bacchante Disarming Cupid.

WILLIAM OWEN, R. A

179. Pick-a-Pack.

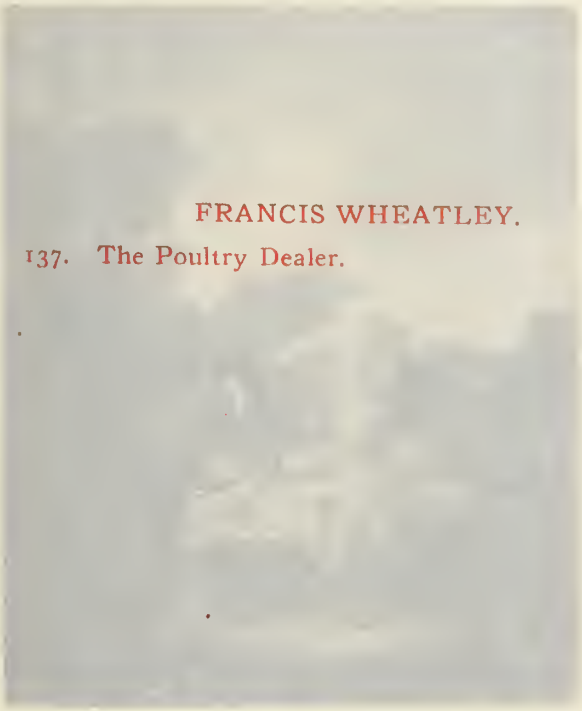


WILLIAM WEST.

176. Landscape.

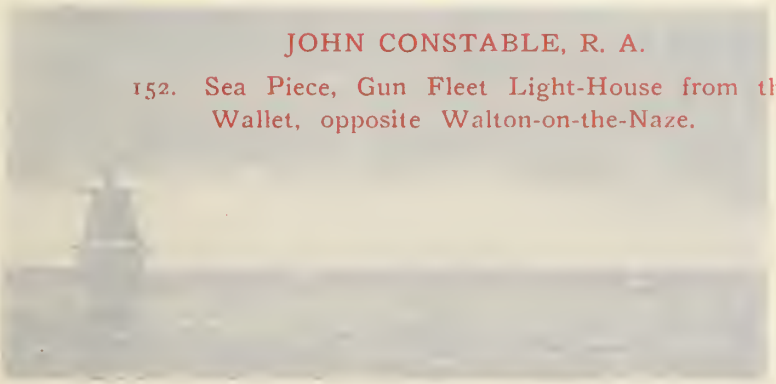
WILLIAM WEST

176. Landscape.



FRANCIS WHEATLEY.

137. The Poultry Dealer.



JOHN CONSTABLE, R. A.

152. Sea Piece, Gun Fleet Light-House from the Wallet, opposite Walton-on-the-Naze.

FRANCIS WHEATLEY

137. The Poultry Dealer

JOHN CONSTABLE, R.A.

152. Sea Piece, Gun Fleet Light-House from the Waller, opposite Walton on the Naze

198.
INNOCENCE.
On panel, 24 x 20½.

WALKER,
J. Henson.
English School.

199.
"LADY ANNE."
On canvas, 29½ x 24.

COTES,
Francis. R. A.
See No. 197.

ORN near Pontepool, Monmouthshire, England, 1769; died at Bath, December 11, 1847. Painter of rustic subjects. Son and pupil of Benjamin Barker (died 1793) an animal painter. He studied in Rome 1790-93.

BARKER,
Thomas. (called Barker of Bath)
English School.

200.
THE BATH OF CARACALLA IN THE ROMAN CAMPAGNA.
On canvas, 23½ x 28¾.

201.
PORTRAIT OF SIR JOHN READE, FIFTH BARONET.
On canvas, 93¼ x 57.
From the Collection of Sir Chandos Reade, Sixth Baronet.

BEECHEY,
Sir William. R. A.
See No. 172.

202.
A LITTLE PEASANT GIRL.
On canvas, 25½ x 21½.

WALKER,
J. Henson.
See No. 198.

203.

GAINSBOROUGH, Thomas. R. A. See. No. 140.

PORTRAIT OF A LADY.
On canvas, 29 x 24.

KNAPTON, George. English School.

BORN 1698; died 1778. Portrait painter.

204.

PORTRAIT OF A YOUNG GIRL.
On canvas, 29½ x 24½.

205.

LELY, Sir Peter. (real name, Peter van der Faes) See No. 29.

LADY OF THE COURT OF CHARLES II.
On canvas, 30 x 25.
From the Collection of Eudoxie, Countess of Lindsay.

206.

DOBSON, William. See No. 174.

PORTRAIT OF A LADY.
On canvas, 29½ x 24½.

207.

HOPPNER, John. R. A. See No. 158.

PORTRAIT OF A BOY.
On canvas, 18½ x 14½.

208.

GAINSBOROUGH, Thomas. R. A. See No. 140.

PORTRAIT OF MRS. PRITCHARD (?) ACTRESS AND FRIEND OF GARRICK.
On canvas, 29½ x 24½.

LELY, Sir Peter. (real name, Peter van der Faes) See No. 29.

209.

PORTRAIT OF MRS. ECCLESFIELD.
On canvas, 49 x 40.

FRANCIS COTES, R. A.

197. Portrait of a Lady.

PORTRAIT OF A LADY.

Portrait painter

PORTRAIT OF A YOUNG GIRL.

COURT OF CHARLES II.

of Rudolph, Countess of

FRANCIS COTES, R. A

197. Portrait of a Lady.

PORTRAIT OF A BOY.

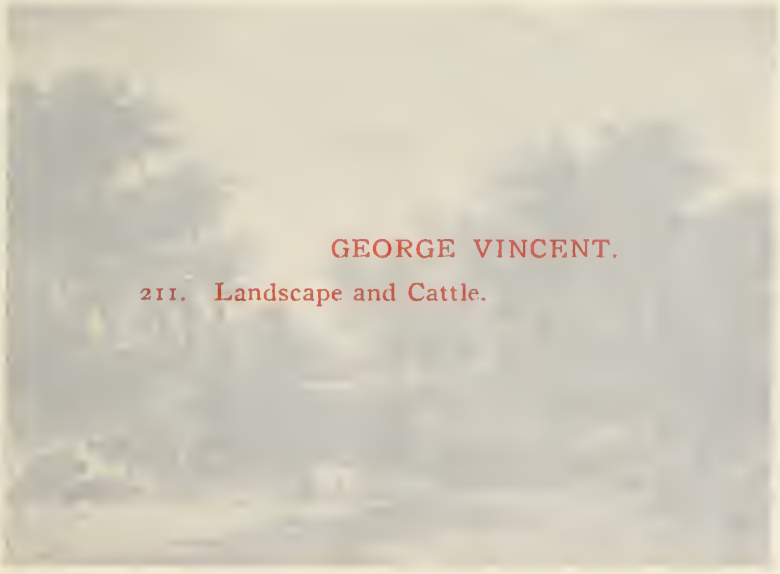
MRS. PRITCHARD (?) AS

OF GARRICK.

MRS. SCCLESFIELD.

THOMAS BARKER.

200. The Bath of Caracalla in the Roman Campagna.



GEORGE VINCENT.

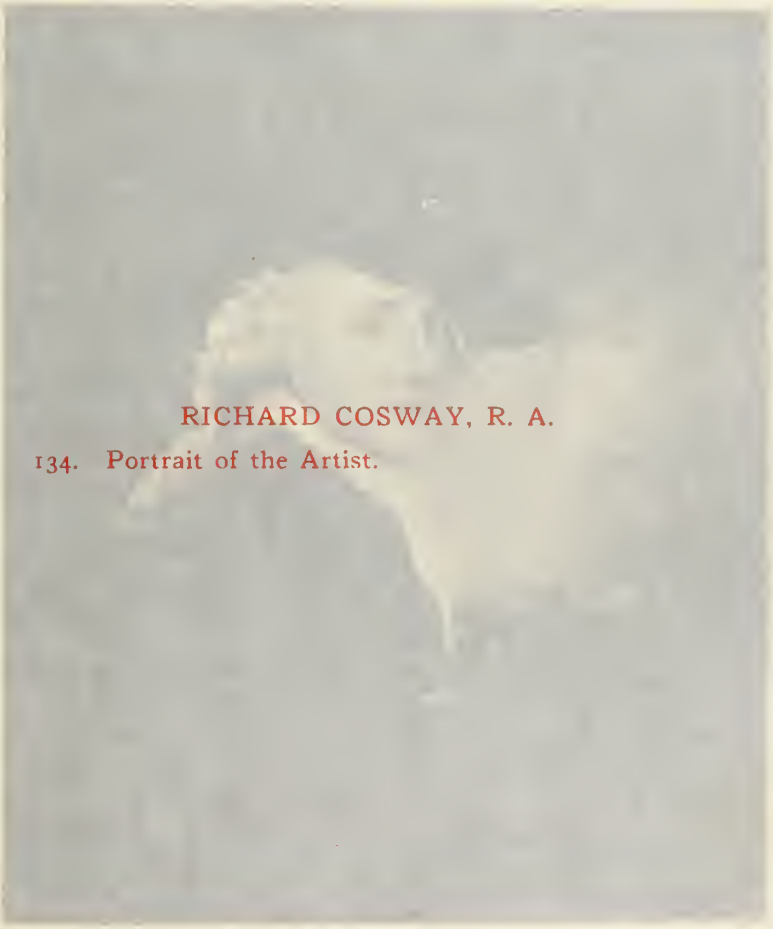
211. Landscape and Cattle.

THOMAS BARKER.

200. The Bath of Caracalla in the Roman Campagna

GEORGE VINCENT.

211. Landscape and Cattle

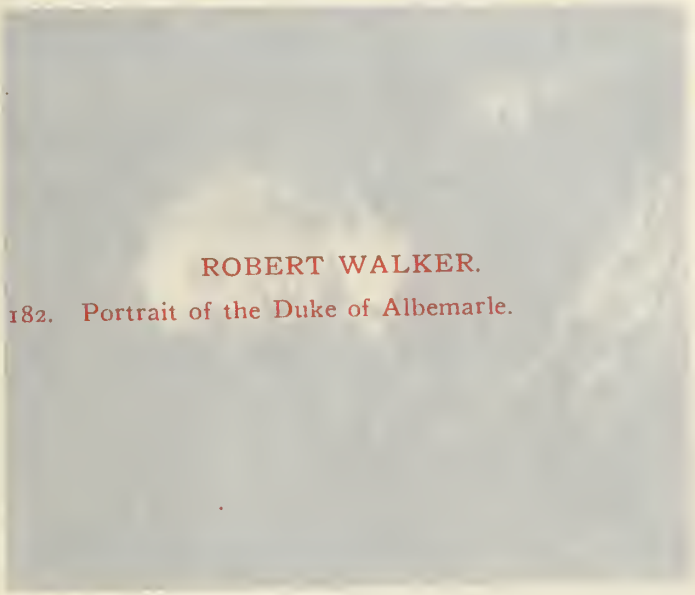


RICHARD COSWAY, R. A.

134. Portrait of the Artist.

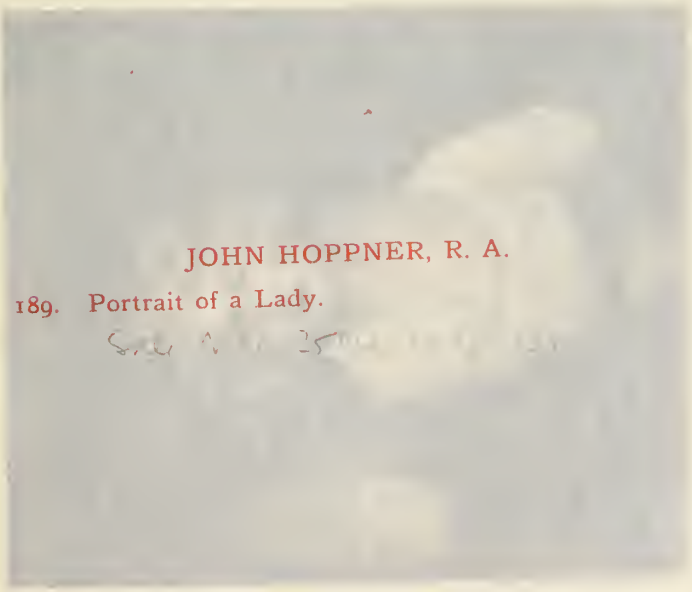
RICHARD COSWAY, R A

134. Portrait of the Artist.



ROBERT WALKER.

182. Portrait of the Duke of Albemarle.



JOHN HOPPNER, R. A.

189. Portrait of a Lady.

ROBERT WALKER

182. Portrait of the Duke of Albemarle

JOHN HOPPNER R. A

189 Portrait of a Lady

210.

PORTRAIT OF THE ARTIST'S SISTER.
On canvas, 25 x 30.

HOGARTH,
William.
See No. 136.

BORN 1796; died 1831. Landscape and cattle painter.

VINCENT,
George.
English School.

211.

LANDSCAPE AND CATTLE.
On panel, 23¼ x 32.

212.

PORTRAIT OF LADY READE, DAUGHTER OF SIR HUNGERFORD HOSKYNS, BART.
On canvas, 93¼ x 57.
Signed with monogram, W. B.
From the Collection of Sir Chandos Reade, Sixth Baronet.

BEECHEY,
Sir William. R. A.
See No. 172.

213.

PORTRAIT OF ANNA MARIA POYNTER, DAUGHTER OF THE HON. LEWIS MORDAUNT, MAID OF HONOR TO QUEEN CAROLINE, WIFE OF GEORGE II., MARRIED TO THE RIGHT HON. SIR STEPHEN POYNTER, CHANCELLOR OF THE EXCHEQUER.
On canvas, 29½ x 24¼.

HOGARTH,
William.
See No. 136.

214.

PORTRAIT OF CHARLES BRANDLING, M. P.
On canvas, 49 x 39.

REYNOLDS,
Sir Joshua. P. R. A.
See No. 145.

215.

ROMNEY, George. See No. 135.

PORTRAIT OF A YOUNG LADY.
On canvas, 29 x 24½.

216.

GAINSBOROUGH, Thomas. R. A. See No. 140.

LANDSCAPE WITH CATTLE.
On canvas, 20½ x 23¾.

217.

HOGARTH, William. See No. 136.

PORTRAIT OF A LADY.
On canvas, 19 x 13.

218.

LAWRENCE, Sir Thomas. P. R. A. See No. 178.

PORTRAIT OF MRS. KEMBLE, CELEBRATED ACTRESS.
On canvas, 23½ x 20½.

219.

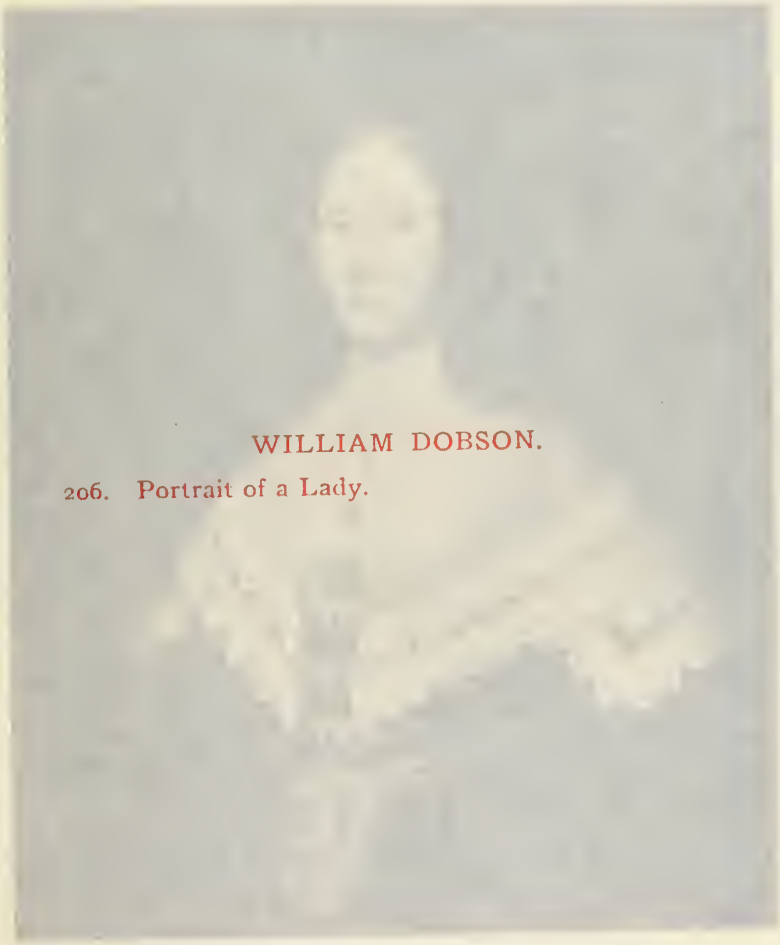
HOPPNER, John. R. A. See No. 158.

THE MUSHROOM GATHERER.
On canvas, 35 x 25½.

220.

REYNOLDS, Sir Joshua. P. R. A. See No. 145.

PORTRAITS OF LORD AND LADY WENTWORTH.
On canvas, 57 x 61.
Engraved by J. W. Reynolds, in the "Works of Sir Joshua Reynolds."
From the Collection of the Earl of Onslow.



WILLIAM DOBSON.

206. Portrait of a Lady.

PORTRAIT OF A YOUNG LADY.

LANDSCAPE WITH CATTLE.

PORTRAIT OF A LADY.

PORTRAIT OF MRS. KEMBLE, CELEBRATED ACTRESS.

THE MUSHROOM GATHERER.

PORTRAITS OF LORD AND LADY WENTWORTH.
Engraved by J. W. Reynolds, in the "Works of Sir Joshua Reynolds."
From the Collection of the Earl of Onslow.

GEORGE KNAPTON.

204. Portrait of a Young Girl.

SIR PETER LELY.

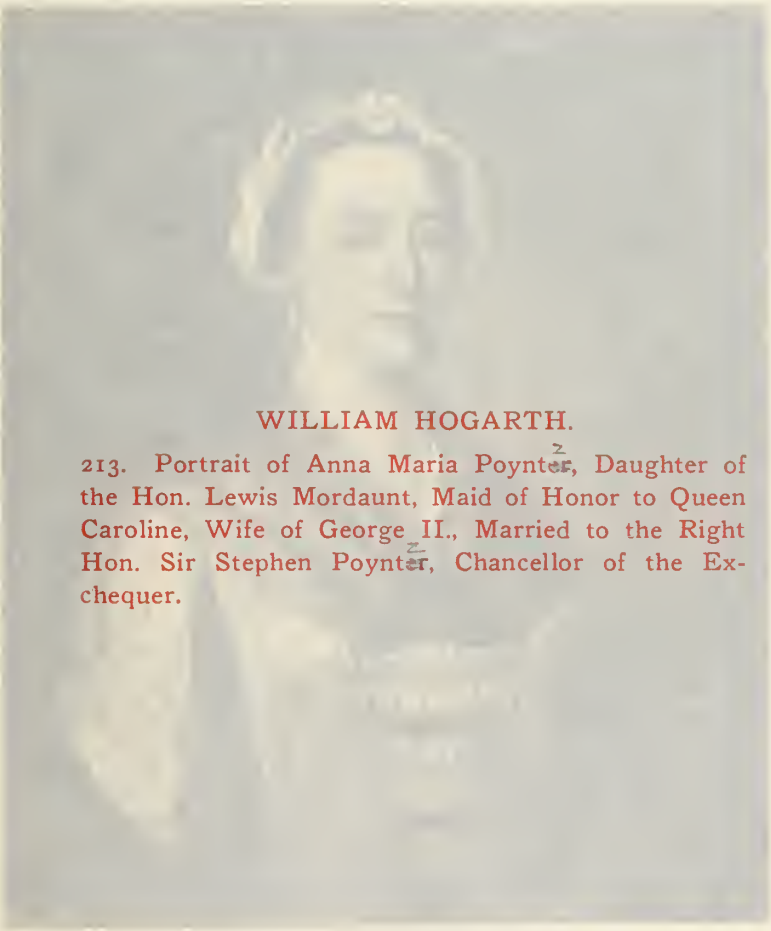
205. Lady of the Court of Charles II.

GEORGE KNAPTON

204. Portrait of a Young Girl.

SIR PETER LELY

205. Lady of the Court of Charles II.



WILLIAM HOGARTH.

213. Portrait of Anna Maria Poynter, Daughter of the Hon. Lewis Mordaunt, Maid of Honor to Queen Caroline, Wife of George II., Married to the Right Hon. Sir Stephen Poynter, Chancellor of the Exchequer.

WILLIAM HOGARTH.

213. Portrait of Anna Maria Poynter, Daughter of the Hon. Lewis Mordaunt, Maid of Honor to Queen Caroline, Wife of George II., Married to the Right Hon. Sir Stephen Poynter, Chancellor of the Exchequer.

JOHN CONSTABLE, R. A.

150. Landscape.

JOHN CONSTABLE, R. A.

151. East Bergholt.

JOHN CONSTABLE, R. A.

150. Landscape

JOHN CONSTABLE, R. A

151. East Bergholt

ORN at Bridgewater, 1763; died at Brighton, 1837. Miniature painter. He worked at Exeter and was an exhibitor at the Academy from 1786-1819. He painted a few subject pictures in oil and many miniatures, these latter being unquestionably very fine. Nathaniel Plimer, also a miniature painter, was his brother but of the two Andrew was by far the more talented. In the South Kensington Museum are two miniatures by him of the statesman, Windham.

PLIMER,
Andrew.

221.
CASE OF OLD MINIATURES.

222.
LADY HAMILTON READING.
On canvas, 21¼ x 17½.
From the Collection if Sir Tollemache Sinclair.

ROMNEY,
George.
See No. 135.

223.
MISS MURRAY, AFTERWARDS MRS. BOYCE.
On canvas, 35½ x 27½.
From the Collection of F. R. Elkington, Esq.
Exhibited at the Fair Children's Exhibition, London, 1895.
Engraved by Phillips, in "Works of Sir Th. Lawrence."

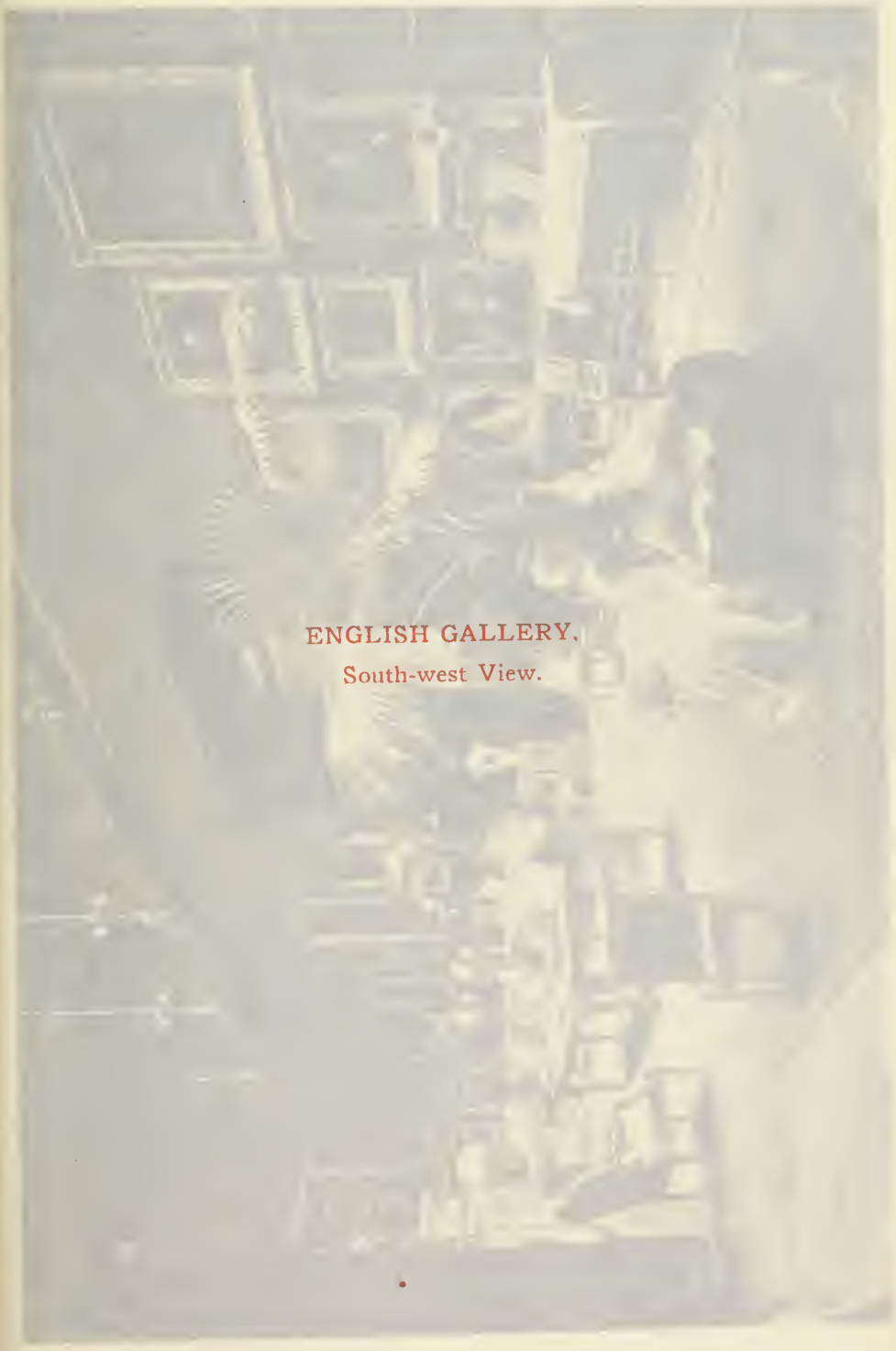
LAWRENCE,
Sir Thomas. P. R. A.
See No. 178.

224.
ENGRAVING BY E. A. EZEKIEL OF SIR JOSHUA REYNOLDS' PORTRAIT OF MAJOR-GENERAL STRINGER LAWRENCE.

ENGLISH GALLERY.
North-east View.

ENGLISH GALLERY.

North east View.

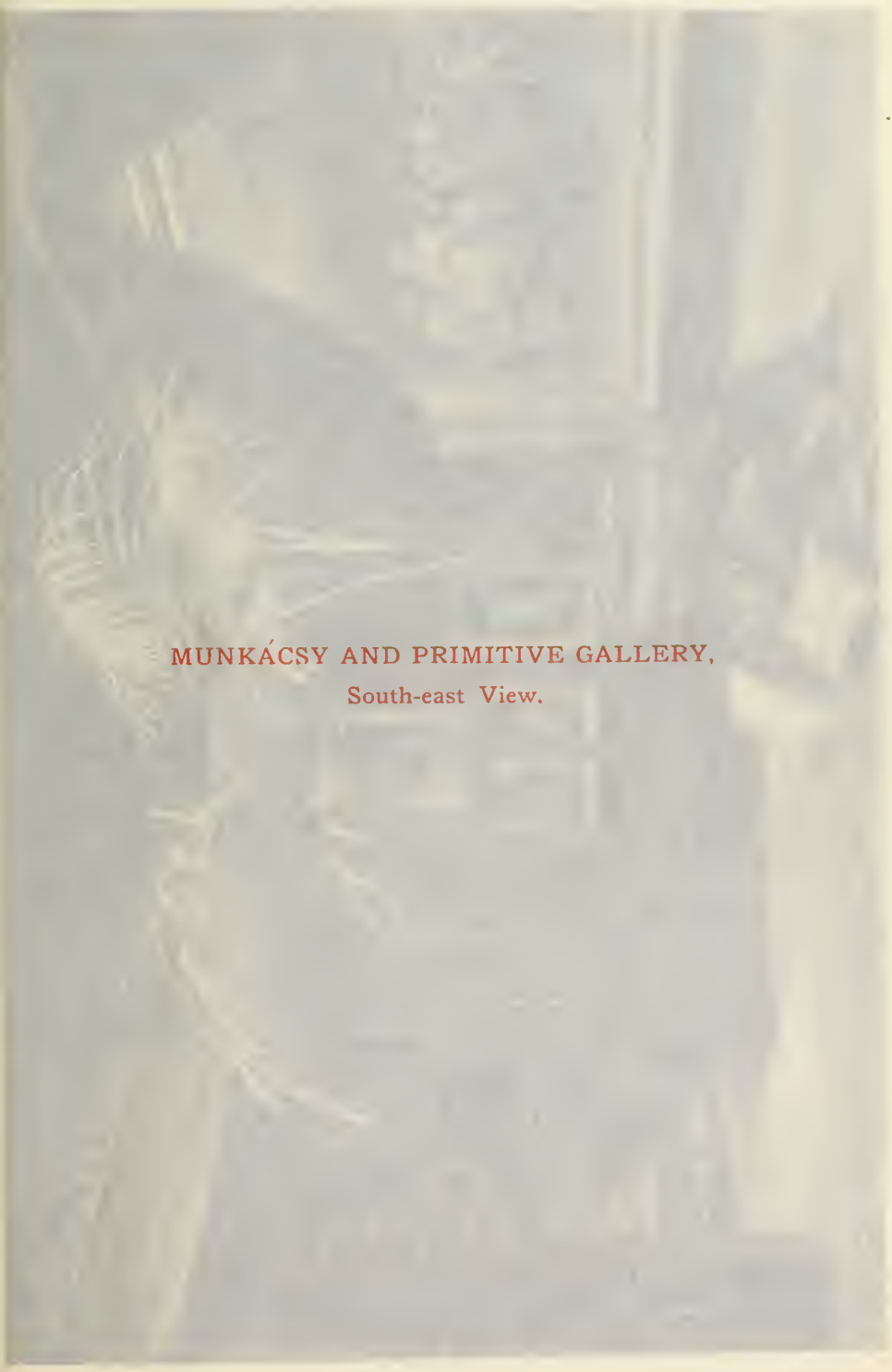


ENGLISH GALLERY.
South-west View.

ENGLISH GALLERY

South-west View

MUNKÁCSY AND PRIMITIVE GALLERY



MUNKÁCSY AND PRIMITIVE GALLERY,
South-east View.

MUNKÁCSY AND PRIMITIVE GALLERY.

South-east View.

MUNKÁCSY AND PRIMITIVE GALLERY

MUNKÁCSY, Mihály. (real name, Michael Lieb)

BORN at Munkács, Hungary, October 10, 1846; died at Bonn, May 1, 1900. Genre and history painter. He served as an apprentice at carpentering, making but a bare subsistence at his trade, while at the same time he was trying to gain an education. He painted portraits for a pittance at the beginning of his professional career. He went to Pesth, where he studied and painted with success, then going to Vienna, he entered the Academy staying only a short time for lack of funds. Back to Munich for two years, then to Düsseldorf to work under L. Knaus. His picture, "The Last Day of a Condemned Prisoner," laid the foundation of his fame; the finishing of this large painting, which he had not money to go on with, was made possible by the munificence of a Philadelphia gentleman, who saw the beginning of it and offered to buy the picture, advancing the funds necessary to its completion. While he was still young he gained a place among the great painters of the day. "Milton Dictating to His Daughters" gave him the Medal of Honor at the International Exhibition, Paris, 1878. His two paintings, "Christ Before Pilate" and

"Christ on Calvary," are his masterpieces. Medals at Paris, 1870, 1874, Legion of Honor, 1877, Officer of the Legion of Honor 1878, Grand Medal of Honor, Paris, E. U. 1878, member of the Munich Academy, 1881, medal at Vienna, 1882, created an Austrian Baron, 1882. member of the Austrian Order, Litteres et Artebus, 1887.

225 CHRIST BEFORE PILATE.
On canvas, 13 ft. 9 in. x 21 ft.

226 CHRIST ON CALVARY.
On canvas, 15 ft. 3 in. x 23 ft. 8 in.

MUNKÁCSY
Mihály. (real name, Michael Lieb)
See No. 225.

SCHIAVONE,
Andrea. (real name, Medula or Medola, but commonly called Lo Schiavone, the Slav)
Venetian School.

BORN at Sebenico, Dalmatia, 1522 (?); died at Venice, 1582. Subject painter. He had little special instruction, but in his youth went to Venice and there studied the works of Giorgione and Titian. Being obliged to work for his living, he was decorating houses when he attracted the attention of Titian, who helped him to find more congenial employment and doubtless gave him instruction beside.

227 THE PRESENTATION IN THE TEMPLE.
On canvas, 39½ x 53½.

MIHÁLY MUNKÁCSY.

225. Christ before Pilate.

MIHALY MUNKACSY.

BORN at Sebenico Dalmatia 1832 (?); died at Venice 1880. Subject painter. He had little special instruction but in his youth went to Venice and there studied the works of Giorgione and Titian. Being obliged to earn his living, he was decorating houses when he attracted the attention of Titian, who helped him to more congenial employment and doubtless gave him particular counsels.

THE PRESENTATION IN THE TEMPLE.
Canvas, 1881. 8 ft. 9½ in. × 5 ft. 9½ in.

228.
VIRGIN AND CHILD.
On panel, circular, 32 inches in diameter.

XVI. CENTURY.

229.
THE HOLY FAMILY.
On panel, circular, 33 inches in diameter.

SCHOOL OF RAPHAEL.

PONTORMO,
Jacopo da. (real name, Jacopo Carucci)
Florentine School.

BORN at Pontormo, May 25 or 26, 1494; died at Florence, buried, January 2, 1557. Portrait and subject painter. He was the son of Bartolommeo Carucci, a painter of not much note. Studied with Leonardo da Vinci, Albertinelli, Pier di Cosimo and Andrea del Sarto. He is seen at his best in portraiture.

230.
THE VIRGIN WITH THE INFANT CHRIST AND SAINTS.
On panel, 45½ x 37½.

231.
THE HOLY FAMILY.
On panel, 37½ x 51½.

MABUSE,
(Mabusius, Malbodius, Maboggio, Mobugius)
Jan van. (real name, Jan Gossart or Gossaert)
See No. 51.

LOTTO,
Lorenzo. (called Il Bergamasco, from his long residence in Bergamo)
Venetian School.

BORN at Bergamo or Treviso (?) about 1480; died at Loreto about 1554. Subject painter. According to Vasari, he was the friend and assistant of Palma at Venice. Studied the works of Giovanni Bellini and Giorgione.

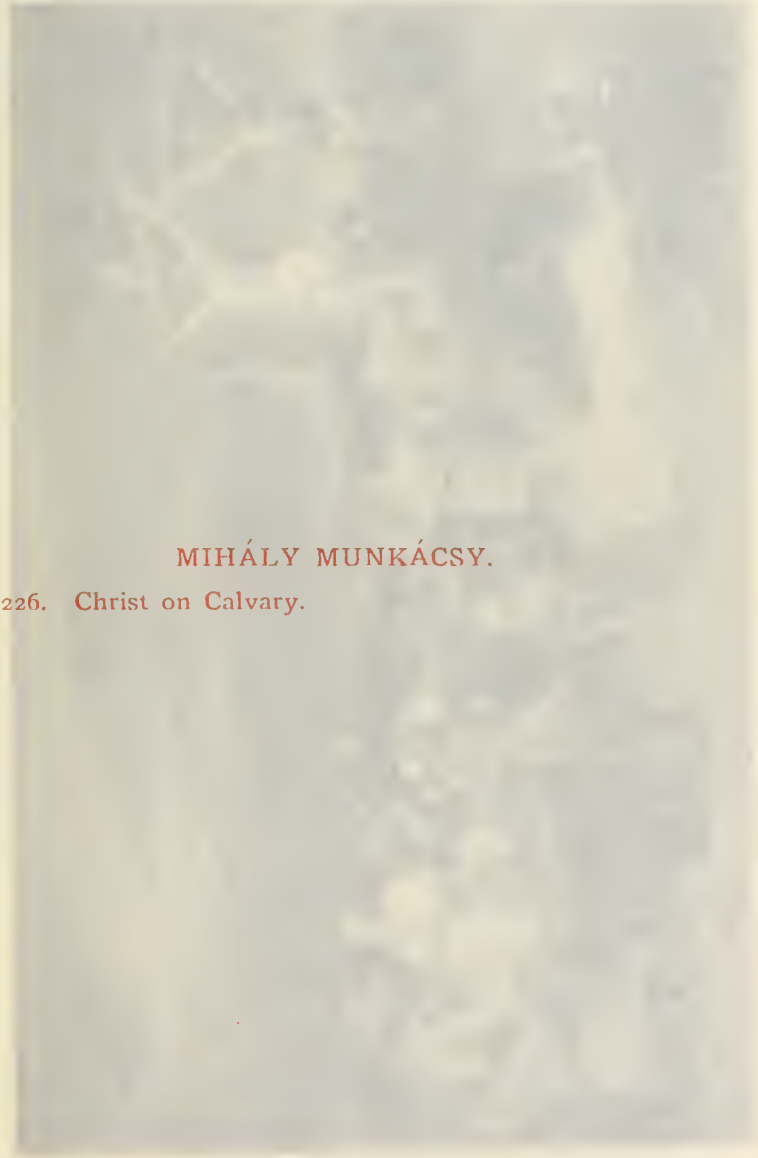
232.
THE INFANT CHRIST RECEIVING ADORATION AND GIFTS.
On panel, 46½ x 60.

RUBENS,
Peter Paul.
See No. 33.

233.
CHRIST ON THE CROSS DURING THE ECLIPSE.
On panel, 43 x 28¾.
This picture formerly belonged to the Dominican Convent at Antwerp. The panel is marked on the back with the arms of the Painters' Guild of St. Luke's at Antwerp. From the Collection of the Rev. Father Veerecken.

RUBENS,
Peter Paul.
See No. 33.

234.
STUDY OF THE BUST OF CHRIST.
On panel, 24¾ x 19.



MIHÁLY MUNKÁCSY.

226. Christ on Calvary.

JORDAENS,
Jacob. (Jakob)
Flemish School.

BORN at Antwerp, May 19, 1593; died there, October 18, 1678. History painter. Pupil of Adam van Noort, at whose studio Rubens also worked, and the two forming an intimacy, they worked together on cartoons for the tapestries of the king of Spain. He never was in Italy, but studied the works of the great painters of that country at home. While an artist of great power, having a fine feeling for color and much skill in composition, he never at any time approached Rubens in his work. Received as Master in the Painters' Guild in 1615. He married in 1616, Katherine van Noort, the daughter of his master.

235.
THE HOLY FAMILY.
On canvas, 40½ x 29.
From the Collection of the Marquis du Blaisel.

236.
THE VIRGIN AND CHILD.
On panel, 30¼ x 20.

MABUSE,
(Mabusius, Malbogius, Maboggio, Mobugius)
Jan van. (real name, Jan Gossart or Gossaert)
See No. 51.

DOLCI,

Carlo. (Carlino)
Florentine School.

BORN at Florence, May 25, 1616; died there, January 17, 1686. A painter of sacred subjects. Studied with Jacopo Vignali, a pupil of Matteo Rosselli. He is called by Charles Blanc, the true representative of Jesuitical art. His color, always harmonious, is well suited to the religious subjects he painted. He was the last one of the Florentine school of any importance.

237.

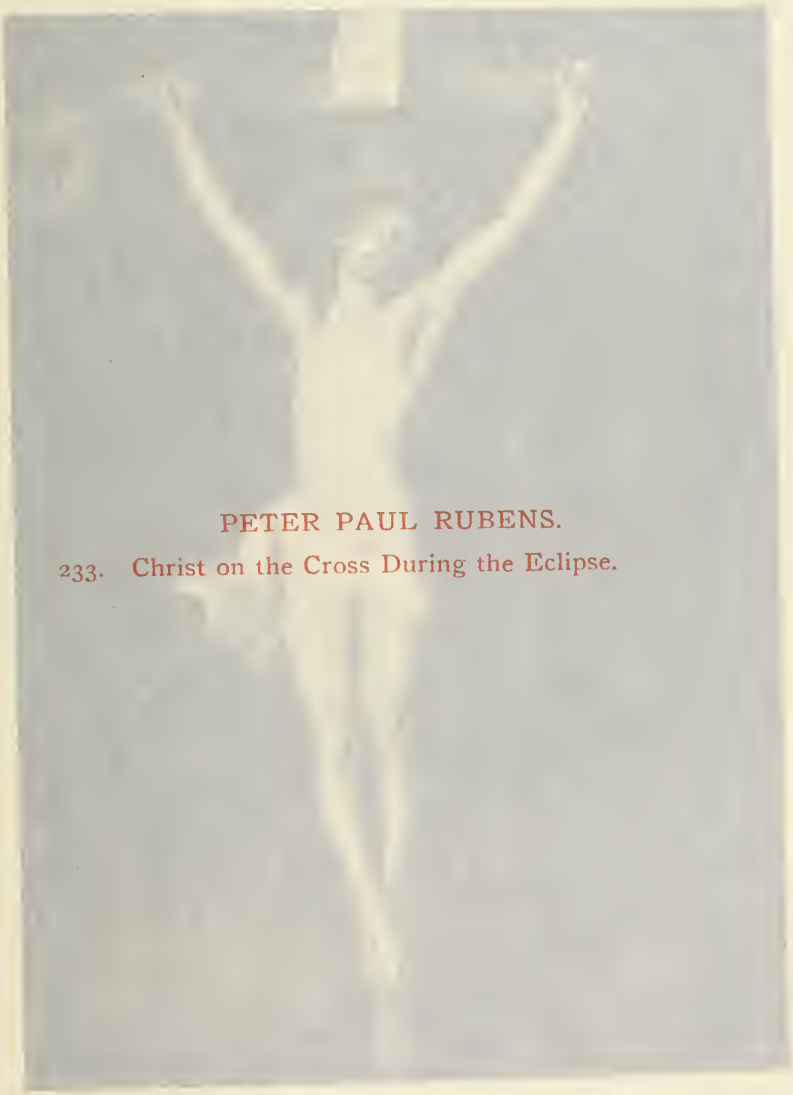
THE VIRGIN AND CHILD.

On canvas, octagonal, 37¾ x 30¼.

LEYDEN,

Lucas van. (real name, Lucas Jacobaz)
Dutch School.

BORN at Leyden, 1494; died there, 1533. History, genre, landscape, portrait painter and etcher; a wide field of subjects, but he was equally successful in them all, being one of the great masters of the Dutch school. Pupil of his father, Huig Jacobaz, and of Cornelis Engelbrechtszen. When he was only eight or nine years old, he etched plates from his own drawings, and some of his youthful works are still very much esteemed. He and Albert Dürer were intimate friends. He was patronized by Charles V. and the Archbishop Margaret. His paint-



PETER PAUL RUBENS.

233. Christ on the Cross During the Eclipse.

ORN at Florence, [illegible]
1618; died there Jan[illegible]
1681. A painter of [illegible]
subjects. Studied with
Cosmo Vigoli, a pupil of
Leo Rosselli. He is
by Charles Blanc, the
representative of Je[illegible]
[illegible] manner, is well suited
[illegible] subjects he painted. He was the last
[illegible] Florentine school of any importance

THE VIRGIN AND CHILD.

[illegible] hexagonal. 47½ x 30¼.

PETER PAUL RUBENS

233. Christ on the Cross During the Eclipse

ORN at Leyden, 1494
there, 1533. History,
landscape, portraits
and ember; a wide
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successful in them all
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the Dutch school.
Holy Jacobus and of Cornelis Engle-
he was only eight or nine years
from his own drawings, and some
works are still very much esteemed.
were intimate friends. He was
and the Archbishop Margaret.

ings are scarce, but his engravings many and are considered very valuable, those on copper ranking with the work of Durer and Marc Antonio. Master of Antwerp guild in 1522.

238.

THE VIRGIN AND CHILD ENTHRONED.

On panel, 29¼ x 22¾.

CARLO DOLCI.

237. The Virgin and Child.

CARLO DOLCI

237. The Virgin and Child.

ROTUNDA AND STAIRWAYS

JACOB JORDAENS.

235. The Holy Family.

JACOB JORDAENS.

235. The Holy Family.

ROTUNDA AND STAIRWAYS

239.

A LADY OF THE COURT OF CHARLES II.
On canvas, 47¼ x 38½.

LELY,
Sir Peter. (real name, Peter van der Faes)
See No. 29.

240.

PORTRAIT OF A CARDINAL IN HIS ROBES.
On canvas, 47 x 35¼.

BASSANO,
Jacopo da.
See No. 21.

ORN at London about 1740; died at Aleppo, 1798. Portrait painter. Studied at the Academy of St. Martin's-Lane and in the gallery of the Duke of Richmond. Early in his life he went to the East Indies, returning to England in 1777, where he remained some time, but finally determined to go back again and to travel overland to reach there. He only succeeded in getting as far as Aleppo, when he became ill and died.

KETTLE,
Tilly.
English School.

241.

BUST OF A YOUNG GIRL.
On canvas, 23¾ x 19¼.

TEMPLE, Hans.

Contemporary, Vienna, Austria.

242.

PORTRAIT OF MUNKÁCSY IN HIS STUDIO PAINTING HIS PICTURE OF "CHRIST BEFORE PILATE."

On canvas, 5 ft. 11 in. x 7 ft. 7 in.

243.

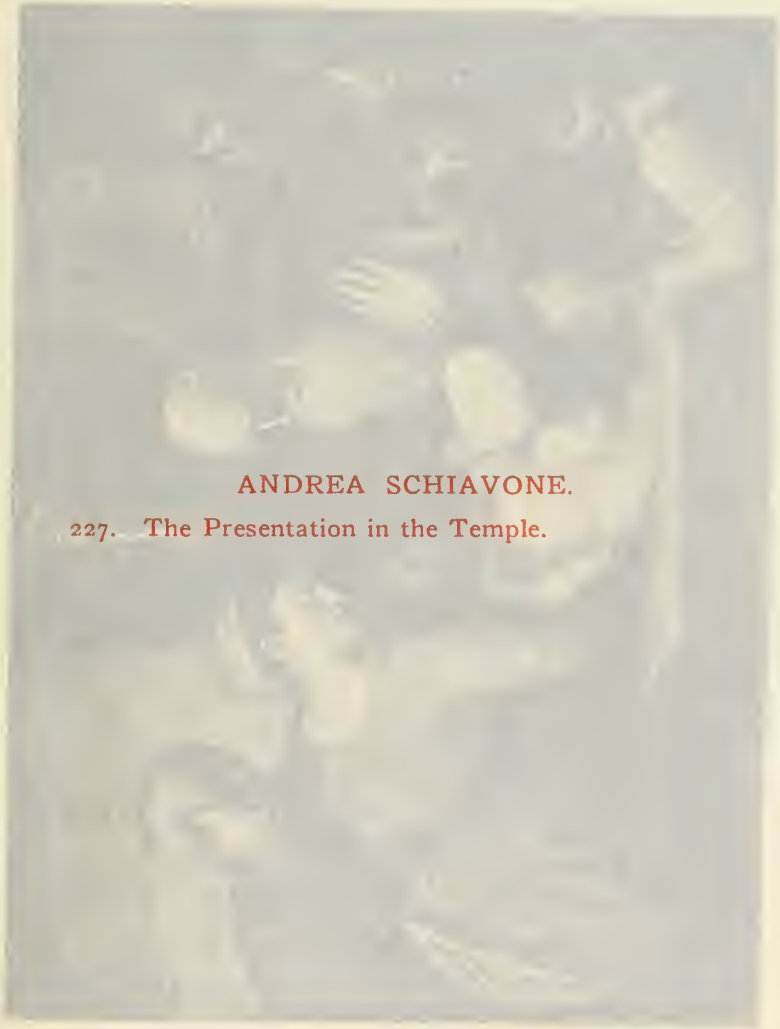
MIEREVELT, Michiel Janszen van. See No. 11.

PORTRAIT OF AN OLD MAN.

On panel, 30 x 24.

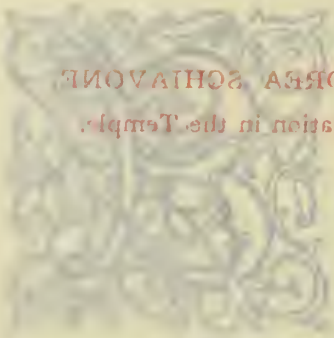
BRUEGHEL, (Breughel) Jan. (Called Fluweelen, velvet, Bruegel) Flemish School.

BORN at Brussels, 1568; died at Antwerp, January 13, 1625. His pictures were chiefly landscapes but he painted in addition genre and mythological subjects, still-life and animals. Son of Peeter Brueghel, the elder, also a painter. He was a pupil for a little while at Antwerp of Peeter Goetkint, but aside from this he was self-taught. He was a rapid worker, notwithstanding that he carried his pictures to the highest finish of detail; he was held in great esteem by his contemporaries with whom he had a lasting influence. He had several pupils who became well known. He worked conjointly with and had for friends, Van Balen, Rottenhammer and Rubens, being very intimate with the latter. He was in Italy from 1593-96 and then settled at Antwerp, being



ANDREA SCHIAVONE.

227. The Presentation in the Temple.



master of the guild there in 1597, dean in 1602, and a citizen in 1601. He was for a while in 1616 in Nuremberg. His earlier pictures were those of flowers and fruit, but he gained his reputation later by landscapes and marines.

244.
THE MARKET PLACE.
On panel, 30¾ x 20.

ORN at Middelharnis, baptized, February 23, 1744; died at The Hague, February 7, 1808. Fruit and flower painter. Pupil of Aart Schouman, but modelled his work after Jan van Huysum, whom he often equalled in his coloring. He painted a few marines. Was director of the Academy of Belles Lettres at The Hague and author of several books.

OS,
Jan van.
Dutch School.

245.
FLOWERS AND FRUIT.
On panel, 35½ x 27.
Signed J, van Os, Fecit.

246.
UN BEY DE TUNIS.
On panel, 28½ x 39.
From the Galleries of Lord Wellesley and Marquis du Blaisel.

RUBENS,
Peter Paul.
See No. 33.

RANC,
Jean.
French School.

BORN at Montpellier about 1674; died at Madrid, July 1, (?) 1735. History and portrait painter. Son and pupil of Antoine Ranc, a portrait painter, later a pupil of Hyacinthe Rigaud. In 1724 he was invited to the Spanish court and was made first painter to the king and sent by him to Portugal to paint the royal family.

247.
PORTRAIT OF ELISABETH FARNESE, WIFE OF PHILIP V. OF SPAIN.
On canvas, 48½ x 40.

ANGELO,
Michel del Campidoglio. (called Il Campidoglio, from an office he held in the Campidoglio or Capitol of Rome)
Italian School.

BORN at Rome, 1610; died 1670. Still-life painter. Pupil of Fioravanti. He was very happy in his rendering of flowers and fruit, which he painted in a manner far superior to any artist of his time. Many of his works are found in England, a very fine one being in the collection of the Duke of Marlborough at Blenheim.

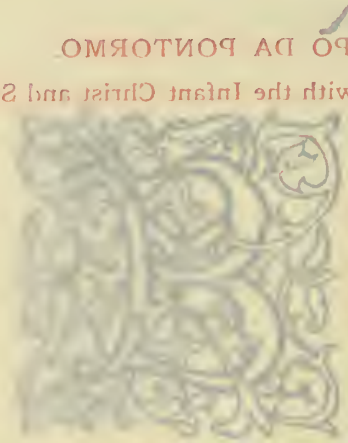
248.
FRUIT PIECE.
On canvas, 38¼ x 36¾.

JACOPO DA PONTORMO.

230. The Virgin with the Infant Christ and Saints.

BORN at Montpelier abou[t] 1674; died at Madrid Jul[y] 2 (?) 1735. History and portrait painter. Son and pupil of Antoine Ran[c] portrait painter, later a pupil of Hyacinthe Rigaud. In 1724 he was invited to the Spanish court and was made first painter to the king and [was] sent by him to Portugal to paint the royal family.

PORTRAIT OF ELISABETH FARNESE, WIFE OF PHILIP V. OF SPAIN.
On canvas, 28½ x 23½.



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FRUIT PIECE.
On canvas, 28½ x 36¼.

249.
PORTRAIT OF A VENETIAN NOBLEMAN.
On canvas, 42½ x 36¾.

BASSANO,
Jacopo da.
See No. 21.

250.
HEAD.
On canvas, 16½ x 20½.

REYNOLDS,
Sir Joshua. P. R. A.
See No. 145.

251.
PORTRAIT DE LA COMTESSE DE CLERMONT.
On canvas, 46¾ x 63½.

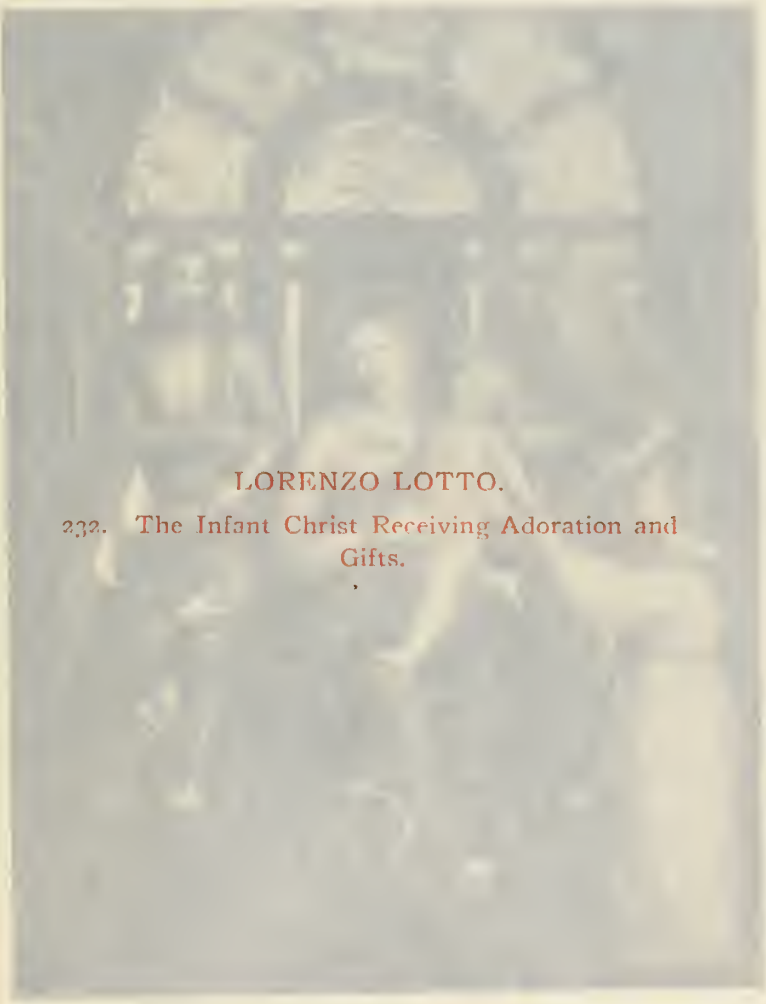
RIGAUD,
Hyacinthe.
See No. 6.

HOLBEIN,
Hans. (the younger)
German School.

ORN at Augsburgh, 1497; died at London, 1543. A painter of portraits and religious pictures. His father and in fact most of his family were in business as painters and decorators, and Hans the elder, took his two sons, Ambrosius and Hans, into his studio or workshop and there they all worked till 1516. About this time the two brothers went to Basle, where the great Amerbach press was, its business being then carried on by John Froben and he it was who became Hans' first pa-

tron, the well-known printer's mark on so many of the press books having been designed by the young artist. He had another strong patron in Jacob Myer, burgomaster of Basle, whose portrait Holbein painted. It was for him too he executed some years later the Myer Madonna at Darmstadt, which is considered to be one of the finest religious paintings in the world. In 1517 he left Basle and travelled for two years, then on his return home in 1520 he became a citizen of Basle and a member of the Painters' Guild. At this time Erasmus returned after an absence of six years from Basle and the artist and scholar became intimate. How they managed to converse is a mystery as neither one could speak any modern language save his own, and Holbein was no Latin scholar in fact displaying a wonderful ignorance of it, as shown by the inscriptions on his portraits, but in spite of all this they were friends. Illustrating not being remunerative and as he had increased his expenses by marrying Elsbeth Schmidt, a widow, he decided in 1526 to leave home and try his fortune in London, whither he went carrying a letter from Froben's editor to Sir Thomas More, Speaker of the House of Commons. This gentleman invited him to stay at his house, where he met many of the notable people of the day. In 1528 the Plague broke out and he was obliged to return home, but only remained a short time being in London again in 1531. About 1537 we find him at the English court with the title, "Servant to the King's Majesty;" in this same year he painted the great portrait of Henry VII. with Elizabeth of York. All that is known about his death is that when the Plague came again to London in 1543, he made his will on October 7, and by November 29, he was already dead. His pictures are rarely dated after 1533.

252.
PORTRAIT OF A MAN.
On panel, 22 x 17.



LORENZO LOTTO.

232. The Infant Christ Receiving Adoration and Gifts.

253.
PORTRAIT OF A COURTIER.
On panel, 23 x 27½.

RAVESTEYN,
Jan van.
See. No. 75

254
PORTRAIT OF A GENTLEMAN.
On panel, 18½ x 23.

VOS,
Cornelis de. (the elder)
See No. 27.

255.
PORTRAIT OF A GENTLEMAN.
On canvas, 25 x 30¼.

REYNOLDS,
Sir Joshua. P. R. A.
See No. 145.

BORN at Paris, September 29, 1703; died there, May 30, 1770. History and genre painter. For the most part he was self-taught, for he attended the school of Le Moine only three months, then he was employed in drawing for the engravers from his own compositions and Wattelet's. He obtained the first prize at the Academy in 1723 and later went to Rome with Carle van Loo, returning to Paris in 1731. He became a member of the Academy in 1734, a professor in 1737, a director in 1765, and at the death of Carle van Loo, was appointed first painter to the king. He was called "Painter of the

BOUCHER,
François.
French School.

Graces," and the affected style of the eighteenth century attained its greatest height in this man. Nothing could be less true to nature and life than the pictures he painted.

256.
LA SCULPTURE.
On canvas, 32¼ x 36.

257.
CANALETTO, II.
See No. 42.
VIEW ON A CANAL.
On canvas, 20¼ x 26.

258.
BOUCHER, François.
See No. 256.
LA PEINTURE.
On canvas, 32¼ x 36.

259.
MORONI, Giovanni Battista.
See No. 12.
PORTRAIT OF A DUKE OF URBINO.
On canvas, 24½ x 28½.

260.
MAES, (Maas) Nicolaas.
See No. 32.
PORTRAIT OF A YOUNG MAN.
On canvas, 35¼ x 27¼.

261.
RUBENS, Peter Paul.
See No. 33.
PORTRAIT D'HOMME, LUI-MÊME. (?)
On panel, 19¾ x 24.

JAN VAN MABUSE.

231. The Holy Family.

Graces," and the affected style of the eighteenth century attained its greatest height in this man. Nothing could be less true to nature and life than the pictures he painted.

LA SCULPTURE.
On canvas, 36½ x 36.

VIEW ON A CANAL.
On canvas, 20½ x 28.

LA PEINTURE.
On canvas, 36½ x 36.

PORTRAIT OF A DOGE OF VENICE.
On canvas, 24½ x 28½.

PORTRAIT OF A YOUNG MAN.
On canvas, 25½ x 20½.

PORTRAIT D'HOMME, LUI-MÊME. (?)
On panel, 19½ x 14.

262.

THE CARD PLAYERS.
On canvas, 19½ x 25¼.

TENIERS,
David. (the younger)
See No. 7.

263.

PORTRAIT OF A VENETIAN NOBLEMAN.
On canvas, 4 ft. 5¾ in. x 6 ft. 11½ in.

TINTORETTO,
Jacopo.
See No. 17.

ORN at Gouda, 1610; died very early in life. Portrait painter. The pictures this artist left, show that he must have been an unusually talented man, for cut off in his youth as he was, they look more like the work of a matured artist, rather than that of a student. There is in his native city a very fine portrait group by him, which is remarkable for its freedom in drawing and great strength of color.

DONCKER,
Jan.
Dutch School.

264.

FAMILY GROUP.
On canvas, 6 ft. 2½ in. x 8 ft. 4 in.

265.

CATTLE PIECE.
On panel, 40½ x 28.

CUYP,
(Kuyp) Aelbert.
See No. 87.

266.

PORTRAIT OF PHILIP II. OF SPAIN.
On canvas, 6 ft. 3 in. x 3 ft. 7½ in.

TITIAN,
(Tiziano Vecellio)
See No. 23.

JAN VAN MABUSE.

236. The Virgin and Child.

JAN VAN MARUSCI.

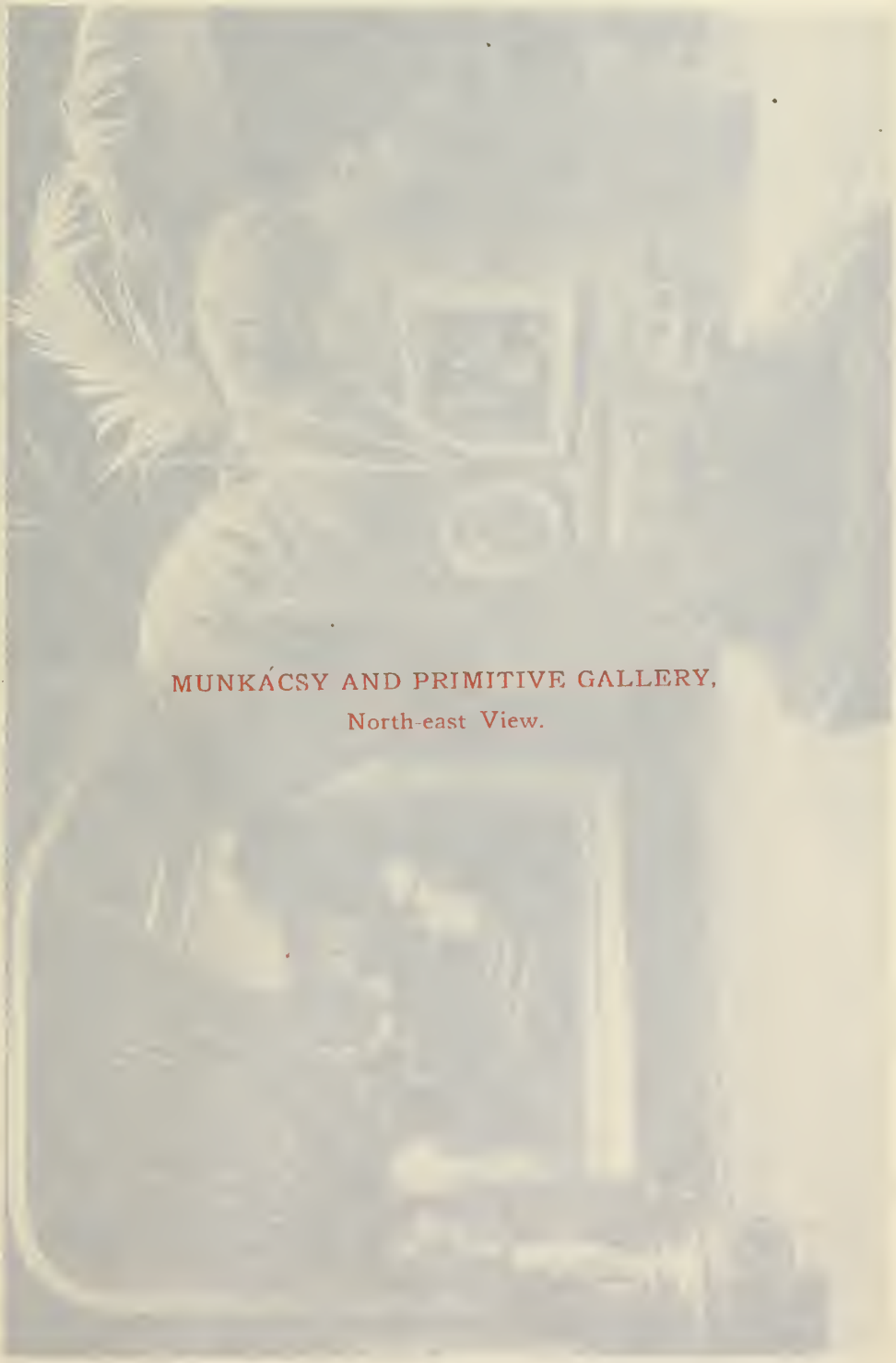
236. The Virgin and Child

LUCAS VAN LEYDEN.

238. The Virgin and Child Enthroned.

LUCAS VAN LEYDEN

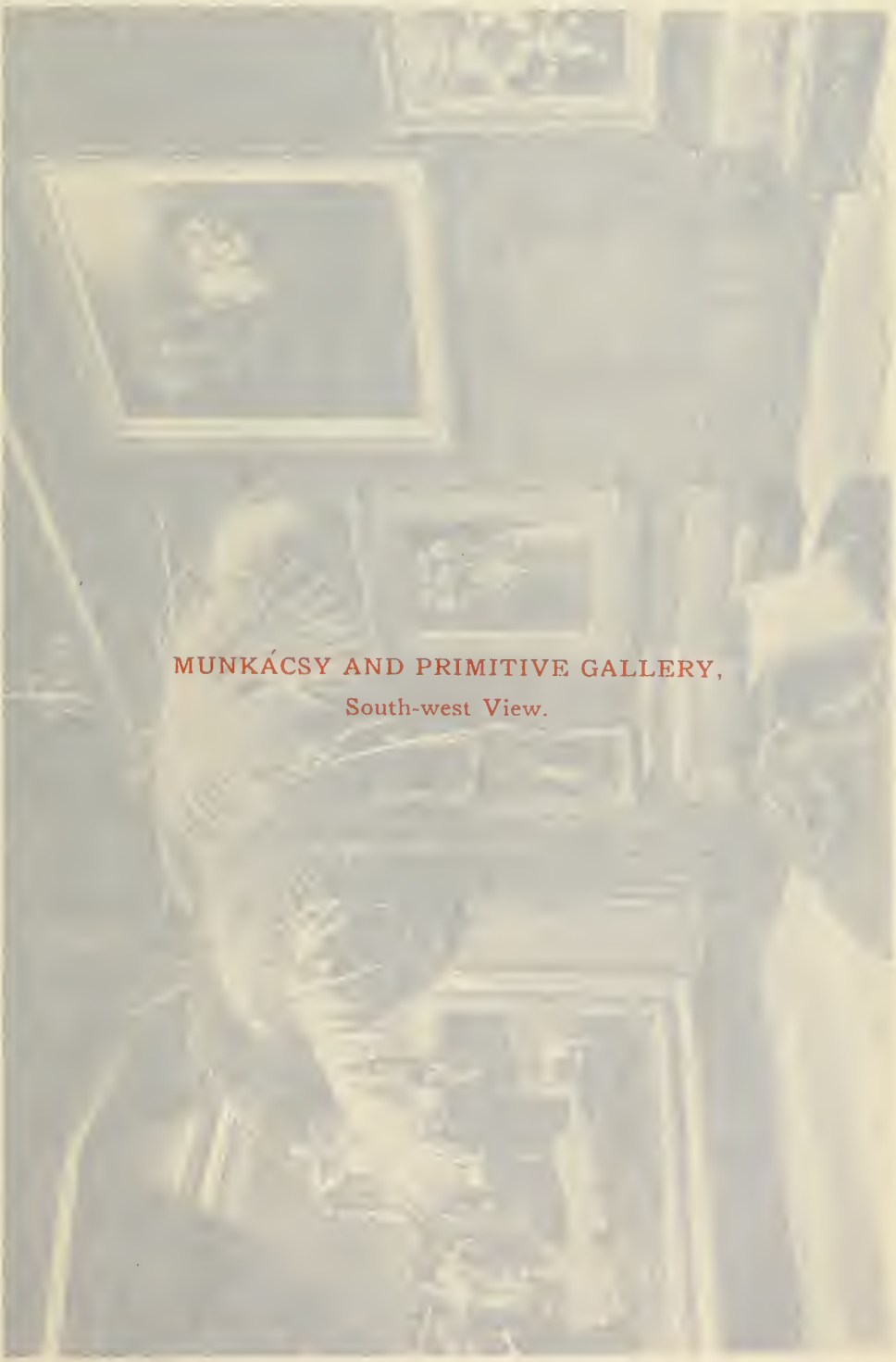
238 The Virgin and Child Enthroned



MUNKÁCSY AND PRIMITIVE GALLERY,
North-east View.

MUNKACSY AND PRIMITIVE GALLERY

North east View



MUNKÁCSY AND PRIMITIVE GALLERY,
South-west View.

MUNKACSY AND PRIMITIVE GALLERY

South west View

INDEX OF PAINTINGS

(FIGURES REFER TO TEXT)

INDEX

Angelo, Michel del Campidoglio. 248

Barker, Benjamin. 164
Barker, Thomas. 200
Bassano, Jacopo da. 21
" " " 24
" " " 35
" " " 240
" " " 249
Beechey, Sir William. R. A. 172
" " " " 201
" " " " 212
Berchem, Claas Pietersz. 104
Bol, Ferdinand. 14
" " 116
Bonington, Richard Parkes. 169
Boucher, François. 256
" " 258
Bray, Jan de. 30
Bronzino, Agnolo. 28
" " 41
" " 54
" " 62
Brueghel, Jan. 244
Bylert, Jan van. 67

Canaletto, Il. 42
" " 257
Capelle, Jan van der. 63
" " " 130
Ceulen, Cornelis Janson van. 66
" " " " 69
" " " " 107
Chardin, Jean Baptiste Siméon. 9
Collins, William. R. A. 191
Constable, John. R. A. 143
" " " 144
" " " 146
" " " 147
" " " 148

INDEX.

Constable, John. R. A. . . . 150
" " " . . . 151
" " " . . . 152
" " " . . . 153
" " " . . . 155
" " " . . . 156
" " " . . . 157
" " " . . . 159
" " " . . . 160
" " " . . . 161
Coques, Gonzales. . . . 100
Cosway, Richard. R. A. . . . 134
Cotes, Francis. R. A. . . . 197
" " " . . . 199
Cuyp, Aelbert. . . . 87
" " . . . 90
" " . . . 114
" " . . . 265
Cuyp, Jacob Gerritsz. . . . 85
" " " . . . 95

Dobson, William. . . . 174
" " . . . 192
" " . . . 193
" " . . . 206
Dolci, Carlo. . . . 237
Doncker, Jan. . . . 264
Dossi, Battista. . . . 44
Dou, Gerard. . . . 68
" " . . . 73
Dyck, Sir Anthony van. . . . 2
" " " " . . . 60
" " " " . . . 61
" " " " . . . 65
" " " " . . . 74
" " " " . . . 83
" " " " . . . 93
" " " " . . . 101
" " " " . . . 113

Eisen, Charles J. . . . 126
Elias, Nicolaes. . . . 89
Ezekiel, E. A. . . . 224

Flinck, Govaert. . . . 119

Gainsborough, Thomas. R. A. . . . 140
" " " . . . 142
" " " . . . 170
" " " . . . 181
" " " . . . 203
" " " . . . 208
" " " . . . 216

Gordon, Sir John Watson. R. A. 168
Goyen, Jan van. 72
" " " 125
Greuze, Jean Baptiste. 56
Guardi, Francesco. 19
" " 55

Hals, Frans. (the elder). 26
Hals, Frans. (the younger). 81
Heda, Willem Claasz. 112
Heem, Jan Davidsz de. 57
Hilton, William. 162
Hobbema, Meindert. 86
Hogarth, William. 136
" " 210
" " 213
" " 217
Holbein, Hans. (the younger). 252
Hondecoeter, Melchior D'. 80
Honthorst, Gerard van. 43
" " " 109
Hooch, Pieter de. 22
Hoppner, John. R. A. 158
" " " 187
" " " 189
" " " 194
" " " 207
" " " 219

Jordaens, Jacob. 235

Kauffmann, Maria Anna Angelica. R. A. 121
Ketel, Cornelis. 99
Kettle, Tilly. 241
Keyser, Thomas de. 84
" " " 94
Knapton, George. 204
Koedyck, Nicolaes. 70

Largillière, Nicolas. 3
" " 5
" " 37
Lawrence, Sir Thomas. P. R. A. 178
" " " " 195
" " " " 218
" " " " 223
Le Brun, Mme. Marie Louise Elisabeth. 13
" " " " " 40
" " " " " 48
Lely, Sir Peter. 29

Lely, Sir Peter. 36
" " " 49
" " " 141
" " " 205
" " " 209
" " " 239
Le Nain. 10
Leyden, Lucas van. 238
Lotto, Lorenzo. 232

Mabuse, Jan van. 51
" " " 231
" " " 236
Maes, Nicolaas. 32
" " 106
" " 260
Marieschi, Jacopo. 129
Metsu, Gabriel. 59
Mierevelt, Michiel Janszen van. 11
" " " " 25
" " " " 46
" " " " 111
" " " " 243
Mignard, Pierre. (the elder). 133
Moreelse, Paulus. 103
" " 105
" " 123
Morland, George. 180
Mor, van Dashorst Antonis. 45
" " " 47
Moroni, Giovanni Battista. 12
" " " 16
" " " 38
" " " 259
Munkácsy, Mihály. 225
" " 226
Murillo, Bartolomé Estéban. 8
" " " 39
Myn, Herman van der. 110

Nattier, Marc. (pêre). 4
Neer, Aart van der. 82

Ochtervelt, Jacob. 77
Opie, John. R. A. 138
" " " 139
" " " 196
Os, Jan van. 245
Ostade, Adriaan van. 96
Ostade, Isack van. 108
Owen, William. R. A. 179

Pater, Jean Baptiste Joseph. 15
Plimer, Andrew. 221
Pontormo, Jacopo da. 230
Pourbus, Frans. (the younger) 91
" " " " 97

Raeburn, Sir Henry. R. A. 149
" " " " 165
Ranc, Jean. 247
Raphael, School of. 229
Ravesteyn, Jan van. 75
" " " 79
" " " 253
Rembrandt, van Ryn. 1
Reynolds, Sir Joshua. P. R. A. 145
" " " 154
" " " 163
" " " 175
" " " 177
" " " 214
" " " 220
" " " 250
" " " 255
Rigaud, Hyacinthe. 6
" " 251
Romney, George. 135
" " 166
" " 186
" " 215
" " 222
Rubens, Peter Paul. 33
" " " 53
" " " 88
" " " 122
" " " 233
" " " 234
" " " 246
" " " 261
Ruisdael, Jacob van. 64

Santvoort, Dirck van. 115
Schiavone, Andrea. 227
Steen, Jan. 117
Steenwyck, Hendrik van. (the younger) 118
Suttermans, Justus. 71

Temple, Hans. 242
Teniers, David. (the younger). 7
" " " " 120
" " " " 262
Terburg, Gerard. 52

INDEX.

Tiepolo, Giovanni Battista. 132
Tintoretto, Jacopo. 17
" " 34
" " 50
" " 263
Titian, (Tiziano Vecellio). 23
" " " 31
" " " 266
Tournières, Robert Levrac. 128
Trinquesse. 127
Turner, Joseph Mallord William. R. A. 185
" " " " " 190

Velasquez, Diego Rodriguez de Silva y. 20
Velde, Willem van de. (the younger) 92
Verkolje, Jan. 124
Verspronck, Jan. 76
" " 102
Victors, Jan. 98
Vincent, George. 211
Vos, Cornelis de. (the elder) 27
" " " " " 131
" " " " " 254

Walker, J. Henson. 198
" " " 202
Walker, Robert. 182
Ward, James. R. A. 173
Weenix, Jan Baptista. 58
" " " 78
West, William. 176
Westall, Richard. R. A. 171
Wheatley, Francis. 137
" " 167
" " 184
" " 188
Witherington, William Frederick. R. A. 183

XVIII. Century. 18
XVI. Century. 228

INDEX OF REPRODUCTIONS

INDEX.

(FIGURES REFER TO PLATES

Angelo, Michel del Campidoglio. 94

Barker, Benjamin. 151
Barker, Thomas. 164
Bassano, Jacopo da. 5
" " " 34
" " " 91
Beechey, Sir William. R. A. 117
" " " " 139
" " " " 152
Berchem, Claas Pietersz. 53
Bol, Ferdinand. 42
" " 82
Bonington, Richard Parkes. 158
Boucher, François. 112
" " 112
Bray, Jan de. 78
Bronzino, Agnolo. 60
" " 63
" " 71
Brueghel, Jan. 58
Bylert, Jan van. 61

Canaletto, Il. 32
" " 83
Capelle, Jan van der. 46
Ceulen, Cornelis Janson van. 64
" " " " 65
Chardin, Jean Baptiste Siméon. 109
Collins, William. R. A. 142
Constable, John. R. A. 118
" " " 126
" " " 126
" " " 129
" " " 129
" " " 132
" " " 132
" " " 141
" " " 150
" " " 153
" " " 153
" " " 156
" " " 162
" " " 170
" " " 170
Coques, Gonzales. 20

INDEX.

Cosway, Richard. R. A. . . . 165
Cotes, Francis. R. A. . . . 163
Cuyp, Aelbert. . . . 24
" " . . . 25
" " . . . 29
Cuyp, Jacob Gerritsz. . . . 85
" " " . . . 71
. . . 95

Dobson, William. . . . 137
" " . . . 150
" " . . . 159
Dolci, Carlo. . . . 167
Doncker, Jan. . . . 177
Dossi, Battista. . . . 80
Dou, Gerard. . . . 87
" " . . . 67
. . . 67
Dyck, Sir Anthony van. . . . 3
" " " " . . . 10
" " " " . . . 10
" " " " . . . 23
" " " " . . . 44
" " " " . . . 59
" " " " . . . 62
" " " " . . . 68
" " " " . . . 94

Flinck, Govaert. . . . 30

Gainsborough, Thomas. R. A. . . . 120
" " " . . . 123
" " " . . . 140
" " " . . . 144
" " " . . . 145

Gallery, Dutch, Flemish and French. North-west View. . . . 17
" " " " " South-east " . . . 18
" " " " " North-east " . . . 113
" " " " " South-west " . . . 114
" English. South-east View. . . . 115
" " North-east " . . . 171
" " South-west " . . . 172
" Munkácsy and Primitive. South-east View. . . . 173
" " " " North-east " . . . 185
" " " " South-west " . . . 186
Gordon, Sir John Watson. R. A. . . . 157
Goyen, Jan van. . . . 75
Greuze, Jean Baptiste. . . . 111
Guardi, Francesco. . . . 36
" " . . . 56

Hals, Frans. (the elder). . . . 4
Hals, Frans. (the younger). . . . 30
Heda, Willem Claasz. . . . 53
Heem, Jan Davidsz de. . . . 38

INDEX.

Hilton, William. 160
Hobbema, Meindert. 14
Hogarth, William. 130
" " 141
" " 169
Holbein, Hans. (the younger). 22
Hondecoeter, Melchior D'. 79
Honthorst, Gerard van. 45
" " " 88
Hooch, Pieter de. 16
Hoppner, John. R. A. 123
" " " 125
" " " 135
" " " 149
" " " 166

Jordaens, Jacob. 178

Kauffmann, Maria Anna Angelica. R. A. 99
Ketel, Cornelis. 96
Kettle, Tilly. 156
Keyser, Thomas de. 47
" " " 48
Knapton, George. 168
Koedyck, Nicolaes. 38

Largillière, Nicolas. 99
" " 105
" " 108
Lawrence, Sir Thomas. P. R. A. 119
" " " " 122
" " " " 138
Le Brun, Mme. Marie Louise Elisabeth. 103
" " " " " 103
" " " " " 108
Lely, Sir Peter. 43
" " " 69
" " " 97
" " " 168
Le Nain. (The Brothers). 98
Leyden, Lucas van. 184
Lotto, Lorenzo. 181

Mabuse, Jan van. 27
" " " 182
" " " 183
Maes, Nicolaas. 22
" " 51
" " 87
Metsu, Gabriel. 41
Mierevelt, Michiel Janszen van. 12
" " " " 40
" " " " 73
" " " " 77
Mignard, Pierre. (the elder). 102

INDEX.

Moreelse, Paulus. 59
" " 74
Morland, George. 147
Mor, van Dashorst Antonis. 52
Moroni, Giovanni Battista. 19
" " " 33
" " " 37
Munkácsy, Mihály. 174
" " 175
Murillo, Bartolomé Estéban. 28
" " " 39
Myn, Herman van der. 92

Nattier, Marc. (pêre). 110
Neer, Aart van der. 75

Ochtervelt, Jacob. 57
Opie, John. R. A. 124
" " " 135
Os, Jan van. 50
Ostade, Adriaan van. 46
Ostade, Isaak van. 89
Owen, William. R. A. 160

Pater, Jean Baptiste Joseph. 107
Pontormo, Jacopo da. 180
Pourbus, Frans. (the younger). 83

Raeburn, Sir Henry. R. A. 128
" " " " 134
Ranc, Jean. 101
Ravesteyn, Jan van. 42
" " " 76
" " " 91
Rembrandt, van Ryn. 1
Reynolds, Sir Joshua. P. R. A. 116
" " " 131
" " " 133
" " " 136
" " " 138
" " " 146
" " " 155
Rigaud, Hyacinthe. 100
" " 106
Romney, George. 119
" " 127
" " 143
" " 154
Rubens, Peter Paul. 7
" " " 21
" " " 63
" " " 72
" " " 90
" " " 176
Ruisdael, Jacob van. 8

Santvoort, Dirck van. 81
Schiavone, Andrea. 179
Steen, Jan. 70
Steenwyck, Hendrik van. (the younger). 54
Suttermans, Justus. 66

Teniers, David. (the younger). 6
" " " " 31
" " " " 55
Terburg, Gerard. 26
Tiepolo, Giovanni Battista. 50
Tintoretto, Jacopo. 11
" " 15
" " 15
" " 84
Titian. (Tiziano Vecellio). 5
" " " 9
" " " 35
Tournières, Robert Levrac. 104
Turner, Joseph Mallord William. R. A. 121
" " " " " 148

Velasquez, Diego Rodriguez de Silva y. 2
Velde, Willem van de. (the younger). 56
Verkolje, Jan. 34
Verspronck, Jan. 26
" " 86
Victors, Jan. 93
Vincent, George. 164
Vos, Cornelis de. (the elder). 13
" " " " " 49
" " " " " 98

Walker, Robert. 166
Ward, James. R. A. 147
Weenix, Jan Baptista. 79
West, William. 161
Westall, Richard. R. A. 144
Wheatley, Francis. 162
Witherington, William Frederick. R. A. 158

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